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DECK PORTRAIT PLAQUE. BY ANKER.

DRAWN BY CAMILLE PITON AFTER THE ORIGINAL IN THE POSSESSION OF MESSRS, GILMAN COLLAMORE & CO.

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## The Dote Book.



M. BARTHOLDI is getting on so well with his colossal statue of Liberty that in the course of another year it may stand at the entrance of New York harbor, with great rays of electric light streaming down from the aureole round its head. The work indeed is so advanced that a few weeks ago the sculptor gave a breakfast

to a party of friends in one of the thighs. The height of the Colossus of Rhodes-one of the Seven Wonders of the World-was 105 feet; this is exceeded by the S. Carlo Borromeo on the Lago Maggiore, which is 110 feet. But Bartholdi's American Colossus-or must I say Colossa?-will reach the extraordinary height of 42 metres, or about 140 feet. Look at the hand and arm in Madison Square! The fingers are nearly as large as ordinary statues. The statue is composed of plates of copper joined together, which is far less costly than the founding of the ancients. The process is as follows: the model being mathematically divided into several parts, and being 1-16th the size of the original, each subdivision is reproduced 16 times larger than the model. From these wooden copies are made, and upon these the copper is beaten until it adheres to the wood; then they are riveted together in such a way that the joints are imperceptible from the outside. The total weight, estimated at 165 to 175 tons, is to be sustained by an inward scaffolding, of which the principal part consists of four masts 105 feet high.

By the way, is it not about time that something was done on this side of the Atlantic toward providing funds for the pedestal for the Bartholdi statue? Mr. Vanderbilt has given us the Obelisk. Perhaps Mr. Gould will give us the pedestal?

M. FELIX PHILIPPOTEAUX'S panorama of Montretout, representing an episode in the siege of Paris, now exhibiting in this city, is an immense painting of more than 2000 square yards. It naturally calls to mind the "Paris by Night" shown in the Coliseum building a few years ago. Considering the number of living objects represented in the present panorama and the large scale on which many of them are drawn, it is not strange that the optical illusion produced should be less marvellous than in the former work. But the illusion is still wonderful. In drawing, painting, and grouping, M. Philippoteaux shows the power of a master. The incident chosen is the desperate sortie of January 19, 1871-in which the gallant young Regnault met his death-as seen from the terrace of a house in Montretout. The spectator looks down upon the bleak wintry landscape, the pictorial representation—executed on the inside of the hollow cylinder which forms the walls of the Exhibition building-surrounding him as would the natural scenery. In the immediate foreground are the gates of the garden and various outhouses, solidly built up, mounds of real earth and occasional trees, some showing a few withered leaves fluttering in the wind. Much discretion has been shown, however, in the delicate matter of combining the real objects with the pictorial part of the spectacle, and there is no such bad taste as the introduction of dummy corpses of men and horses, such as obtruded itself in the French panorama of Balaklava, in London.

THE best panoramas having been painted by Frenchmen, and usually operated by them, it is not strange that the general impression should be that they are a French invention. But this is not so. The panorama was first introduced in London, in Leicester Square, toward the close of the last century, by Robert Barker, an Englishman. The invention is based on the well-known principle that a picture placed in light and viewed through a medium of shadow acquires more

than ordinary optical illusiveness. A serious difficulty in the execution of a panorama painting is the application of the rules of perspective where the point of sight is indeterminate and would in nature move with the spectator. This is largely overcome by making all the visual rays meet in the centre of the circle.

THE lighting of a panorama is also a matter requiring much skill. It is done from a skylight, but it is necessary to cover the space immediately above the platform on which the spectator stands, so as to conceal the source of light which falls on the painted surface. Parts of the canvas in the Montretout panorama have had to be very thickly lined to give the necessary substantial look to certain objects. M. Philippoteaux finds in this city the light much stronger than it is in London and Paris, and has to regulate the lining accordingly. In the transportation from Belgium the picture has become seriously creased, and owing to the strong light it has been found impossible to hide this defect in the painted sky.

THE Grevin waxwork exhibition-another Parisian entertainment-is, I understand, to be introduced into New York during the coming winter. Or rather a reproduction of the effigies in the Passage Jouffroy; for the show there is to be permanent like " Madame Tussaud's " in London. In some important respects M. Grevin has improved on his English model: the groups are more naturally disposed; the poses and costumes are, as a rule, more characteristic and the figures are generally surrounded by accessories giving better local coloring than has hitherto been attempted in this kind of art. The execution of the objects is of uneven merit. Some of the modeling shows the work of the really intelligent artist; but far too much, the creative genius of the beauties in the hair-dresser's windows. The knowledge of the latter has been turned to account in more ways than one; for instance, in providing some of the male effigies with full beards and whiskers and then shaving them, wholly or in part, so as to leave the blue dots in the most natural manner.

GAMBETTA, Grévy, De Freycinet, De Cassagnac, Jules Ferry, Clemenceau, Henri Rochefort, Louise Michel are among those represented in the French political world; the greenroom of the Comédie Française introduces Dumas and Sardou conversing; the brothers Coquelin, Delaunay and Febvre in costume, and Got, the stage-manager. Théo, attired as "La Jolie Parfumeuse," is putting a flower in the buttonhole of Daubray. Judic is seen in her dressing-room. Bernhardt is seated in her studio, in a high backed chair, looking stiff, unnatural and quite sixty years old, although she arranged the scene herself. Skobeleff is shown, with broken sword, leading an assault at Plevna. Francis Joseph is shaking hands with Kaiser William, and in the background are Archduke Albrecht of Austria with Count Andrassy, and Bismarck with Moltke. Ferdinand de Lesseps, Victor Hugo and Zola are among a crowd of other notables.

THERE is a department corresponding with "The Chamber of Horrors" at "Madame Tussaud's," which, it need hardly be said, is the most popular part of the exhibition. To view it you descend a flight of stone stairs into the basement, which is dimly lighted so as to add to the dramatic interest of the scenes depict-The most ghastly of these are six incidents in the history of a crime; showing successively a thief murdering the watchman who surprises him in a burglary, the murderer's arrest in a low cabaret, his visit to the Morgue where he is confronted with the corpse of his victim, the trial, the condemned in his cell at La Roquette, his last toilette and a glimpse of the guillotine with the knife lit up by the first rays of the sun at early morn. Other subjects represented are the body of the Czar Alexander II. lying in state, the seizure of a Nihilist printing-press-very powerfully rendered-the burial of a monk in the convent of Chartreuse at daybreak; and the assassination of President Garfield. The last is a stupid affair. The portraits of Guiteau and his victim are unrecognizable, and the impossible accessories of the waiting-room at the railway station show that no attempt could have been made to depict the scene with accuracy. If it is contemplated to reproduce for America this portion of the exhibition, the manager would do well to study the subject first.

WHY will young artists, void by both temperament and association of the religious spirit necessary to the successful performance of such undertakings, rashly attempt to paint great subjects of sacred history The old masters, apart from their exceptional technical endowments, entered upon such a task only with the deepest reverence for their theme, often with fasting and prayer. Their very souls, as it were, went out in the sacred figures depicted on their canvas. No such Christs or Madonnas have been, or can be, painted in modern times as came from the brush of a Raphael, a Murillo, or a Fra Angelo. Religious subjects were almost the only ones attempted. Every possible conception of the scenes of the Passion, admitting of artistic treatment, was anticipated in the days when religious art was the only kind known; for all art was consecrated to the cause of religion. Yet, in this agnostic age, a daring Frenchman like Carolus Duran, between his fencing bout and his last portrait of a Parisian belle, thinks nothing of dashing off for the Salon an "Entombment of Christ," which looks like an inquisition in the dissecting room of a medical college. Julian Story, an English artist, sent to the Grosvenor, from Rome, an "Entombment" no less prosaic. There was, indeed, nothing in this latter performance to suggest that the scene represents any other than an ordinary funeral. The dead Christ, followed by the weeping Magdalen, is being borne on the shoulders of three men -one a negro-down a narrow rocky path. There was nothing sacred in the picture.

THE so-called International Exhibition at the Petits' rooms in Paris this year was but a sharp dealer's dodge to advertise and dispose of his stock; many of the pictures exhibited have been journeying from sale to sale for twenty years. Some Americans took umbrage because no American work was included in this "International" exhibit, but they had no cause to do so.

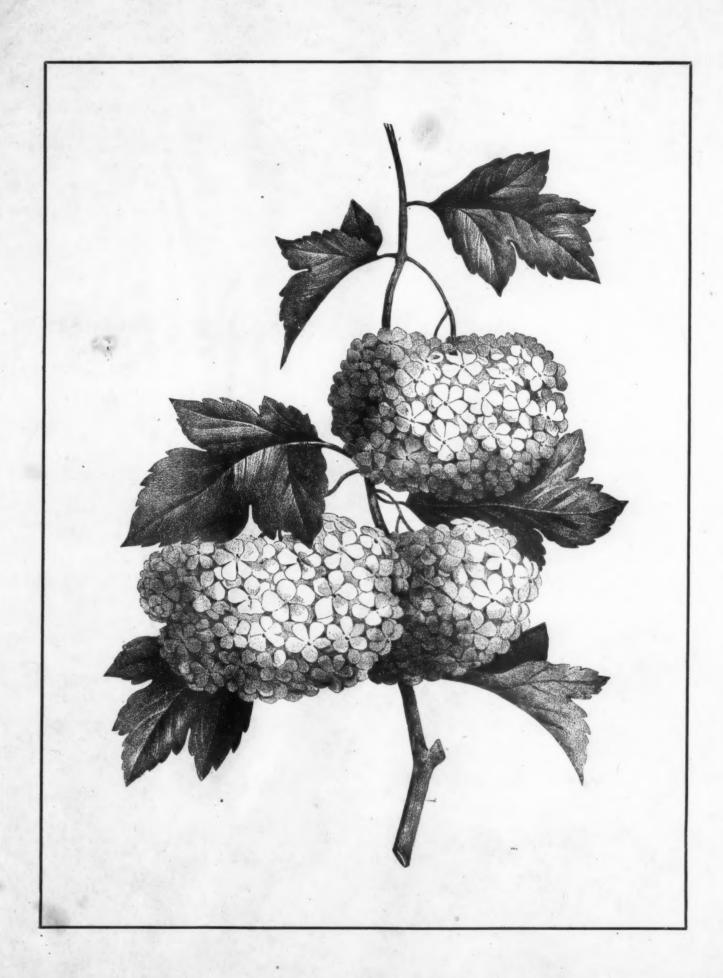
THE Canadian Government, in another column, invites artists to submit models for a bronze statue nine feet high, of the late Sir George E. Cartier, to be erected in the grounds of the Parliament Buildings at Ottawa, and offers a premium of \$1000 to the successful competitor. The model must be two feet three inches high. I do not know whether the public monuments in the New Dominion are any better than those in this country; but an open competition of this kind would certainly seem to afford a fair chance of securing good work, assuming, of course, that the result will rest on the judgment of a competent jury. In the United States, unfortunately, commissions of this kind almost invariably are awarded through political influence, with what disastrous consequences to art, the public statuary in Washington eloquently attests.

THE illustrated catalogue of the Art Department of the Cincinnati Industrial Exhibition now open, being a first venture, perhaps should not be criticised too severely. It is a pity, though, to see the injustice done to many of the artists' drawings through defective reproduction and careless printing. The pages evidently have not been edited by one at all familiar with art matters, otherwise the very careless sketch of Correggio's famous painting in the National Gallery in London, "Mercury instructing Cupid in the Presence of Venus," to which a full page is devoted, would not have been given as a copy "from a drawing by Louis Ritter," "from a painting on copper by G. Bouvier"; nor would such a heavy and inappropriate "cul de lampe" have been selected for the last page of the catalogue. Some knowledge is necessary even in putting together a number of disconnected artists' sketches.

AMONG the more notable paintings exhibited are "The Sacrifice of Abraham," a large and ambitious canvas by Charles Sprague Pearce; "Forgotten," the picture of a beautiful, sad-faced woman, by A. Struys; "A Lesson in Anatomy," a clever work by Milne Ramsey, of Philadelphia, showing a scene in a palace of the time of Louis XIV., with a professor addressing an audience of grandees who are terribly bored and show it by various attitudes and gestures, and "Hauling the Seine," an effective beach view by Thomas Eakins, depicting a line of yellow-garbed fishermen under a gray sky. Many excellent pictures are lent by residents of Cincinnati and elsewhere, among the most valuable contributions being those from Messrs. J. L. Claghorn and J. R. Claghorn of Philadelphia, The Art Museum

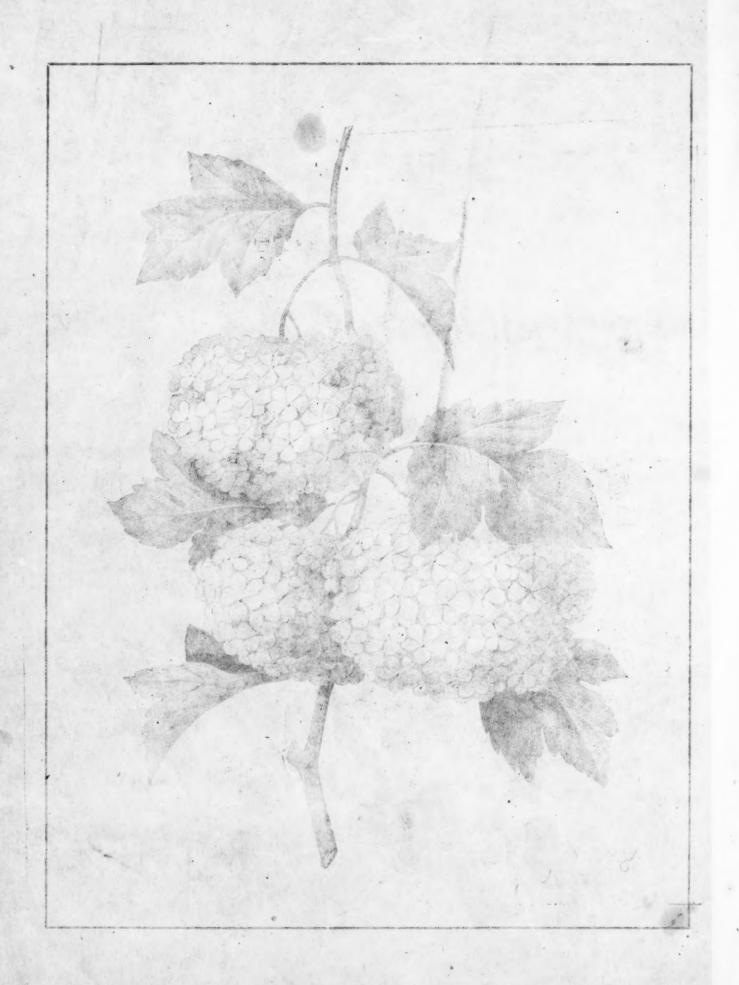


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PLAQUE OR PANEL. "Snowoid!"

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in Cincinnati, and F. L. Ridgley of St. Louis. Commander Gorringe has sent a collection of Egyptian antiquities, and Mr. G. L. Feuardent some Greek pottery and antiques, including a number of Tanagra figurines. Cincinnati decorated pottery is well represented, and specimens of the finest European artistic ceramic wares are contributed by Messrs. Davis Collamore & Co., including several pieces from a remarkable set of table-ware made for the Khedive of Egypt, while Messrs. Jones, McDuffee & Stratton send from Boston a case of choice Japanese porcelain which, according to The Commercial, "so far as Cincinnati is concerned are absolutely new and will prove highly attractive."

HUBERT HERKOMER, the famous Anglo-Bavarian painter, and Seymour Haden, the no less famous English etcher, are both expected to arrive in this country next month. Probably they will both lecture on art. Mr. Herkomer, intends to stay here nearly nine months, during the building of his new home in Bushy, and will occupy a studio in New York in the Rembrandt building. He will bring with him a good selection of his works which he has borrowed from their owners for exhibition. Mr. Bastien-Lepage, I am credibly informed, will also visit us early in the winter.

MR. JOHN A. LOWELL is on his way home from London. He seems to have had remarkable success in collecting good paintings by American artists abroad for his forthcoming art exhibition in Boston, which he will open toward the end of October. He writes to me:

"I visited the American artists in Paris and down in the country at Grez, on the River Loing, near the edge of the Forest of Fontainebleau. There I met the two Harrison brothers. I bought of the younger (L. Birge) two pictures which he had just finished. I think that they will create a sensation in Boston. One of them represents a young lady artist (Miss Ritchie) at her easel, in a picturesque old Breton garret, gazing on her unfinished canvas. The light is very well managed, and the girl's head shows much poetic feeling. Still I think you will like even better the second painting—a young Brittany peasant girl blowing on a big cow's horn to call the farm-hands home to supper. The light is very peculiar. You perhaps recall the celebrated mural paintings at the Pantheon by Puvis de Chavannes. Well, Mr. Harrison has introduced a similar effect of gray mystic light in this Brittany land-scape, and the impression it produces upon the eye is truly remarkable. Mr. Harrison intended both these pictures for the annual exhibition of the Philadelphia Academy of Fine Arts, but I was so fortunate as to secure them for my Boston exhibition."

BESIDE these, Mr. Lowell writes that he bought six landscapes by the brother, Mr. Alexander Harrison, whose "Chateaux en Espagne" scored a success at the last Salon. He says further:

"I have five pictures by Robert G. Hardie, Jr., a pupil of Cabanet; eight by William E. Norton, two by Boughton, two by G. H. Todd, and six by Charles Sprague Pearce. Among those by Pearce are some charming heads of children, also a little "Marchande d'Oranges," a fine type of those little creatures one sees peddling fruit in Italian cities and in the South of France. 'Moments of Sadness,' the most important of these paintings, shows a little girl in a field resting her arms upon a stump over which she is looking with a very sad, homesick air. Mr. Pearce has promised to send me his last Salon picture as well; so the Bostonians will find a favorite artist of theirs well represented. I have also sixteen charming water-colors by George W. Edwards, who, you know, is now painting exclusively for me. He is living at Blankenberghe, on the coast of Belgium, where I visited him last week. . . . Edwards is going to Paris next winter to study at the Beaux-Arts. He will devote himself chiefly to sea subjects. . . . William E. Norton is busy at Dieppe painting marines. It is astonishing what advance he is making in figure work."

FRAGMENTS of the wondrous pedimental sculptures, metopes, and frieze of the Parthenon continue to come to light from time to time. The honor of the latest discovery in this way is due to the learned young American archæologist, Dr. Charles Waldstein, a son of the Union Square optician of that name. In a recent visit to the Louvre he observed a male head corresponding in scale and style with those of the Lapiths in the groups of the metopes. He obtained a cast and took it to the British Museum, where it was at once identified by Mr. C. T. Newton, keeper of Greek and Roman antiquities, as the head of the Lapith in the metope marked No. 6 in the guide to the Elgin room. The head of the Centaur in this group, which is at Athens, had been previously identified.

It is a pity that the various known fragments of this immortal work cannot be united and shown in one

museum. But it is perhaps as unreasonable to expect Athens to part with the Centaur's head as it would be to hope that the Louvre would give up its precious possession of part of the frieze. So each possessor of a fragment of the work will have to be contented as hitherto with a cast of the newly found portion, which—unlike our Cesnola's deceptive patchwork—will be executed in plaster, duly colored to show that it is only a restoration. "By the addition of the head of the Lapith," Mr. Newton writes to The Academy, "through Dr. Waldstein's happy discovery, the metope has gained immensely, and seems animated with new life and spirit."

"THE Decorative Treatment of Children" is the amusing topic of a writer in the London World. He divides them into--(1) Reynolds children, (2) Italian children, (3) grotesque children. There is no type, he thinks, "so admirably harmonious, so entirely right in an æsthetic English home" as the first-named class. Indeed, he goes so far as to say that "if any parents were so blest as to have a whole family of Reynolds children they would be justified in refurnishing, in moving, nay, in building a house which should be a fit casket to hold so precious a possession." Their large round eyes, if blue, would carry out the sentiment of the china on the walls, "deliciously repeating the hue of the Oriental plates; if hazel, the lustrous warmth of the lacquer trays." Of course Reynolds children must wear white frocks with broad sashes, red shoes and coral beads; with mob-caps for the girls, unless the room is too revoltingly Philistine. But mere dressing, of course, will not make a Reynolds child. Demeanor is an essential element of success. The skipping-rope and other airy and graceful exercises are admissible for the Reynolds child, and gentle play with a dog may be encouraged.

THE Italian child is darker, dreamier, less lyric, and more tragic than the Reynolds child. It may degenerate into the grotesque, but its great point is that it remains decorative. For this type, we are reminded, drapery is what is needed . softness, amplitude. No bows, or ribbons, or frippery-they are out of place; nothing frivolous should interfere with the sense of subdued intensity; hair in heavy plaits for a girl, or a long flowing roll-not curls-for a boy, and any amount of elaborate needlework." It is to be further noted that the Italian child is the only type that admits of really gorgeous treatment. The grotesque child is difficult to treat, and involves an elaborate psychical study of character: "Mere color, mere form are still all-important, as bearing on the general harmony, but there will be subtle disharmonies in the child itself, which must be obliterated or reconciled." \* \*

IT is no uncommon thing in Japan to find artists and artisans working rapidly with both hands at the same time, and some paint with their feet with equal facility. Of course, there are many left-handed persons in Caucasian countries; but it is rare indeed to find a European artist working with his feet in Japanese fashion. M. Ch. Fellu, of Antwerp, does it. He has no hands, and seems to get on pretty comfortably without them. A correspondent of Society, a London journal, saw him at work recently in the Museum, " making a copy, and, a very good one, too, of Franz Hals' picture of The Fisherboy of Haarlem.' M. Fellu holds his palette and mahlstick with his left foot resting on a little low table, while with his right foot supported on the mahlstick, he firmly and apparently easily enough grasps the brush with which he works. He seems to possess great power and nicety of touch with his toes; no doubt they are as sensitive as our fingers."

PHOTOGRAPHING the most striking pictures on the stage during a theatrical performance is something which has not been done in America yet; although, no doubt, if possible, it would have been done long ago, in commemoration of the two-thousandth or two-hundredth night of some piece at the Madison Square Theatre. By the aid of the electric light the feat was accomplished at the Prince of Wales Theatre, in Liverpool, during the recent performances of "Far from the Madding Crowd." The inside of the house is lighted with the Maxim incandescent lamps and the exterior by are lamps. By the aid of the latter, which

were moved into the theatre for the purpose, this interesting experiment was effected with complete success.

THE changes which may be brought about in scene painting by the use of the electric light are indicated by Mr. Emden, whose charming setting of "Billy Taylor" and other operettas at the Standard Theatre last year will be remembered by many New Yorkers. This gentleman is scene painter for Mr. D'Oyley Carte's new London theatre, the "Savoy," the first I believe to introduce the electric light. Doubtless, as he says, much greater attention to detail will be necessary in the bright white light of this illuminating power of the future; and at present it seems that the scenic exhibition will be submitted to a similar test to that presented by a picture gallery seen at the distance of a couple of hundred feet. The electric light so nearly approaches the light of day that, theoretically, work painted on the old plan should under its influence resemble the daub presented by scenery in daylight. In the scenery painted for the Savoy Theatre, not only has more than usual attention to detail been observed, but the usual predominance of blue used to counteract the effect of gas has been considerably modified.

EVERYBODY is familiar with the effect of colored fire on the transformation scene of a Christmas pantomime; but by the aid of the more brilliant and beautiful electric light, Mr. Emden points out that far finer and more artistic gradations of shade are to be obtained. He says: "In this, I think, scenic artists have a fair right to claim the aid of men of science. Although by sundry experiments in the studio we may roughly determine the various shades to be used in combination with the electric light, the details can be no secret to scientific men, and they will, I am sure, readily co-operate with us in discovering the exact amount of white in the electric light, and the precise shades the co-mingling of which will result in certain effects. That the electric light will open up fresh fields of ambition to those who look to their art beyond the mere work-producing and money-making sides of the question is highly probable."

A LADY abroad sends me some good studio anecdotes. She says: I spent an afternoon in the studio of the sculptor Ives, for forty years a resident of Rome. ! He was at work upon a figure of Undine, and a clay model dressed in dripping muslin was before us. Enter an American lady, who, anxious to show her artistic culture and freedom from philistine scruples, exclaimed: "Oh, Mr. Ives, why do you put all that disfiguring drapery about her? For my part I think " Really-Istatues ought always to be nude." don't-know," drawled the artist, quizzically. less, perhaps-because-Undine-had a habit of getting herself-into clothes!" It was another American who about the same time visited the studio of Griswold, in Rome. "Have you ever heard of the new style of painting?" asked this lady; "all the artists at home are talking about it now. It is called Broad Hand-

THAT "handling" was probably different from the one taught by "Jimmy" Whistler in his Paris Bohemian days. "Jimmy" had been known to be desperately hard pushed for a long time. Suddenly he disappeared, looking wan and thin, and everybody wondered what could possibly have become of "Jim-Two or three weeks later, however, he reappeared, looking sleek and fat, and then it came out that he had been giving drawing lessons in an Ameri-" How in the name of goodness did you can family. do it?" asked his comrades, knowing Jimmy's weakness in the way of line and form. "How?" answered Jimmy, "why, for the first week I set the girls to work to get their wrists in free working order, and made them exercise all through the lesson like this," and he held his arm stiff while wagging his hand impressively to and fro from left to right. "What did you do the second week?" asked his hearers, amid shouts of laughter. "Why, the second week I had them exercise like this," continued the Bohemian, gravely, still holding his arm stiff, but now reversing the motions of the hand, and wagging impressively from right to left. "What did you do the third week?" shrieked his auditors. "The third week? Oh, the third week ! I was discharged."

MONTEZUMA



COURBET AND BAUDRY CONTRASTED.

BAUDRY'S CEILING DECORATIONS FOR THE VAN-DERBILT MANSIONS.



WO expositions lately closed in Paris were so opposite to each other in artistic ideals and results that they seemed almost planned to occur contemporaneously for the sake of the vivid contrast they afforded. No human eye, for instance, could pass from the Courbet exhibit at

the Beaux Arts to the Baudry exhibit at the Orangerie of the Tuileries, without being impressed by the well-bred elegance and conventional refinement of the latter as never before. No human eye could pass from that quiet atmosphere of somewhat artificial polish and refinement to the coarse vigor, the insolence of robustness and contempt for conventions, of the former, without feeling almost a physical shock, like that of a thump on the back or a sudden hoarse bellow in the ear.

One's artistic sympathies may not be strongly drawn toward either of these contrasting temperaments. Baudry's work is not of the class to play upon sentiment or to waken either ideal or material enthusiasm. It is not enthusiastic itself. nor highly ideal. But it is unexceptionable in decorum even when it concerns itself with the most indecorous of Olympians, suave to the eye, generally graceful, never too robust either in form or spirit to lose the " cachet" of polite society, and never offensive. And this latter is just what Courbet is.

He is offensive. He seems to shake a defiant fist in the very face of all one's ideals as well as of one's ocular experiences and convictions. One feels not only displeased in the Courbet exposition but even personally insulted, and grows into such a belligerence of mood and temper as the fine arts do not often produce. One wants to contradict him on every point, to deny his fidelity to even positive nature, to challenge his color, to decry his effects, and, above all, to repudiate utterly his coarseness as not belonging to an artistic nature, but to one with nothing artistic about it save power to handle a brush in sledge-hammer and sometimes tomahawk fashion.

It is doubtless a grand gift to be able to handle any implement, brush or hammer, with tremendous power, but of what earthly value for the good or the joy of our race is gigantic muscular power unimpelled by any higher purpose than to show how sure it can hit and how hard?

Nothing can be more full of vigorous life or more real than Courbet's hunting scenes. His animals seem to pant and pulsate with natural, not pictured, vitality, from ears to tails; his men are human beings, healthy

and strong, although with no higher ideal of existence than to pursue and to slaughter, to eat and drink well. In such scenes his robust technical power has the field all to itself, and one can admire it not feeling insulted by any Courbet coarseness gratuitously added where nature had none, or where, if she had, the true artist would be blind to it, as one is insulted in his female figures and landscapes as well as his portraits.

Who, with any idea whatever of existence save as bodies of dingiest clay fastened to a sordid brutal earth, could ever thinkingly have been painted by this man? What manner of man, and especially of woman, would wish to be sculptured in granite by a Titan if that Titan had no more than Courbet's vision of the impalpable flame of spirit which is the essence of the life and of infinitely more import to the true artist than the force and effect of his own sculptural blows?

In the Courbet exposition one female figure was repeated several times, evidently a favorite model. Sometimes it was the entire nude figure, sometimes head and trunk, sometimes the head only. This latter in its peculiar foreshortening and the tumult and struggle of its massive yellow hair very remotely suggested Leonardo's Medusa—that is, if a vacant, coarse spirit can

thank God, we are not all compelled to see it so! Thank God for the blessed madness of vision by which nature seems to us an essence of divine beauty, and not merely a dull creation of prosaic, even if omnipotent, necessity!

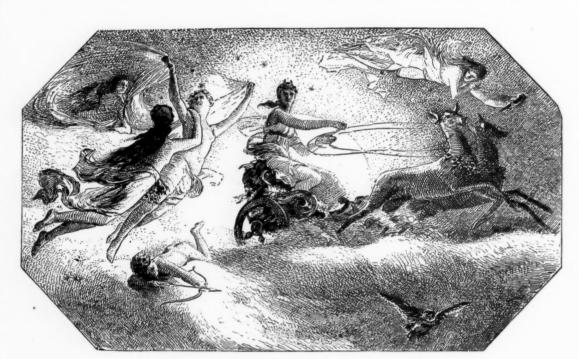
At the Baudry exposition the Vanderbilt ceilings were of course the centre of attraction, as they were the cause of the collection. There was an admirable arrangement of mirrors below each of the four segments of the principal and circular ceiling by means of which the work could be studied in its several groupings without necessity for raising the head. This suggests a doubt if really a ceiling ought ever to be decorated in a manner which demands more than a glance to enjoy its charms, for certainly one does not often find floor mirrors for the sake of the decorations above. Everybody who has studied the Sistine Chapel ceilings must have felt a secret exasperation against Pope Julius for mounting Michael Angelo above our heads. And everybody who has visited Guido's "Aurora" can give evidence of how little they ever saw of it, finding so much more satisfaction in contemplating its reflection in the mirrors below. Everybody knows that of the thousands of copies made of that fresco possibly not

> one was done from the fresco itself, but from these same reflections, so that the very mention of Guido Reni's "Aurora" brings up in many minds an instant picture of those fifteen or twenty copyists always in the Rospigliosi casino busy reproducing the ceiling above them without ever raising their heads!

"The Marriage of Psyche," the W. K. Vanderbilt fresco, being a circle of figures, is much more reasonably adapted to its purpose than Carolus Duran's ceiling for the Luxembourg where all the figures are gathered in one corner,

in one corner, thus giving an impression that that one corner is overloaded and likely to tumble of its own weight. Hypercriticism might complain that Baudry's distribution of effect is a trifle unequal, the dusky single male figures which balance the airy groups of female ones being a thought too strong, but the whole is so elegant in composition, so graceful in forms, so delicately perfect in tones, that only hypercriticism could complain.

A rectangular ceiling belonging to Cornelius Vanderbilt occupied the place of second importance in the collection. It is far more sombre than the Psyche, representing Phœbe, an elegant figure, floating elegantly and with well-bred grace through the purple air accompanied by well-bred although drowsy babies. It was seen to much better advantage than the larger one, being placed flat against the wall like a panel, and was charming in possessing a certain luminosity of color which Baudry's work often lacks. The cities of Italy, decorations for walls above the tops of doors, representing Rome, Naples, Florence, Venice and Genoa, each in a separate panel, were mostly melancholy-looking young women in sculptural drapery, all looking thoroughly smoked, so far from clear was their color.



CEILING DECORATION. "PHŒBE." BY TONY FAIVRE, EXHIBITED AT THE SALON DES ARTS DECORATIFS. (SEE PAGE 94.)

suggest a distorted, agonizing but lofty one. The model was one which, treated by a true artist and not a "realist," might have presented all the sensuous beauty of one of Titian's Venuses. In Courbet's hands it became simply hideous and only interesting, aside from his mere workmanship, by reason of the almost vicious insistence with which different expressions of pure physical ugliness and coarseness were played upon. Always the same woman, she seemed sometimes painted merely to show how unpleasant may be the skin of a dirty, naked cook; sometimes to prove how disgusting huge masses of coarse yellow hair may be surging down upon the spectator, sometimes to show the grotesqueness of half-inverted, deeply shadowed features grinning inanely at space.

Take a Venetian Venus, wash her in dirty water, stick a horsehair peruke upon her head, remind her that after all she is only a painter's model at so much a day, and we have a Courbet Venus. Before a Courbet landscape one has a miserable, half-sickened realization of what this world would be but for the ideal glamor before our own eyes. The world may be the coarse, atmosphereless, vegetable-green world of Courbet, but,



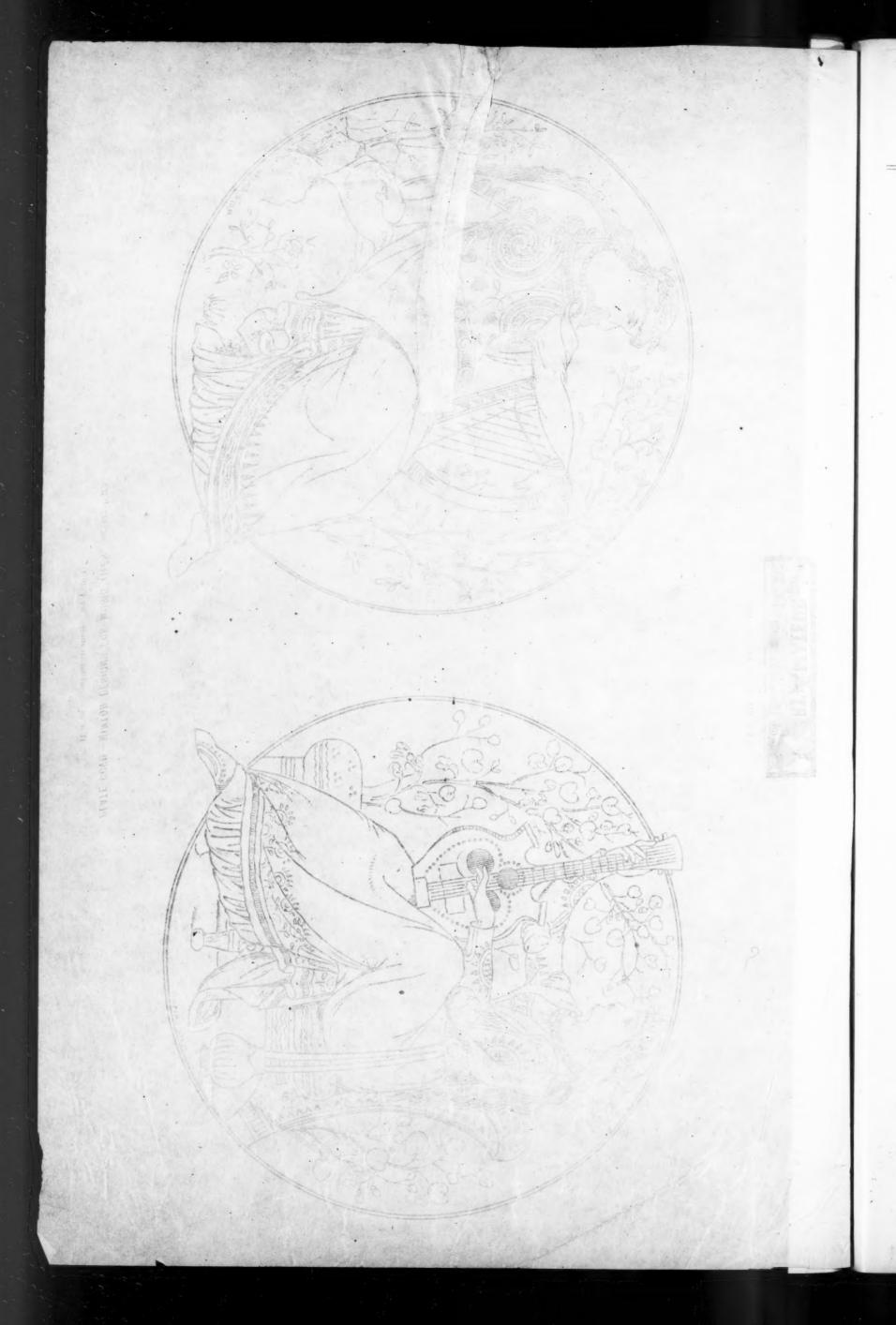
Vol. VII. No. 5. October, 1882.





PLATE CCVII.-MINTON DESIGNS FOR MUSIC TILES. Suntar-Harb.

(For istructions for treatment, see page 110.)





"THE GENIUS OF MUSIC." BY P. V. GALLAND.

DRAWN BY THE ARTIST FROM HIS CARTOON EXHIBITED AT THE SALON DES ARTS DECORATIFS. (SEE PAGE 94.)

A prominent feature of the exposition was a chimneypiece of the grand saloon in the Château of Chantilly, belonging to the Duc d'Aumale. The painting represents a vision of St. Hubert, in the ninth century. The legend is of the knight hunting a young deer in the forest of Ardennes on Christmas eve and being suddenly confronted by a miracle. The pursued animal stands before him, the space between its antlers filled with a flaming cross. The knight, afterward saint, is represented with the face of the Duc de Chartres, while the young page who holds his horse represents the Duc d'Orleans.

In this maze of forms and colors, where simplicity of line is utterly lost in a sort of kaleidoscopic confusion, the artist considered other artistic qualities so much as to almost forget his faces. Only foreknowledge that Saint Hubert's face is somewhere there enables one finally to discover it, lost as almost flat space

between surrounding brilliance. The decoration is thoroughly Gothic in feeling and interest, of course, and the artist's treatment of it is in keeping with that character, even although with an artistic sophistication that expresses without imitating the peculiar naïveté of Gothic art. This leads to a sense of inharmony between the decoration and the chimney it decorates, which is as anti-Gothic as Doric pillars and round arches can make it.

#### SOME RECENT DECORA-TIVE PAINTINGS.

Among the decorative works by eminent Frenchmen illustrated on this and the two preceding pages, New Yorkers will be especially interested in the painted windows in the grand dining-room of the mansion of Mr. W. K. Vanderbilt. These windows are by M. Reiber, and, as representing mere trophies of arms, are of course of small importance compared with Oudinot's magnificent west window in the same apartment, representing the meeting of Francis I. and Henry VIII. on the Field of the Cloth of Gold, which was fully described in our issue of last June. But they contribute materially to the general decorative effect produced by the greater work and faithfully carry out its motive in all historical details of arms and accessories. The trophies and escutcheons, it will be noticed, are respectively those of the French and the English king. The meeting between the two sovereigns, it is hardly necessary perhaps to remind the reader, was to pave the way for a hoped-for union between the Dauphin of France and the daughter of Henry VIII.

The name of Galland is also prominently identified with the decoration of the Vanderbilt mansion. Indeed this famous artist has left the stamp of his genius on many a residence in New York. A few years ago Marcotte and Herter used his services freely. In the present notice we have to refer to him only in connection with the admirable design illustrated on page 93, exhibited among others in the Paris Salon des Arts Decoratifs, recently closed. The design represents the Genius of Music. It is not necessary to dwell on the grace of the composition or the academic fidelity of the drawing. But it may be remarked that it is for these qualities in his works, combined often with the rarest gifts of the colorist and the consummate knowledge of the architect, that some of his countrymen have gone so far as to compare Galland with the great Paul Veronese.

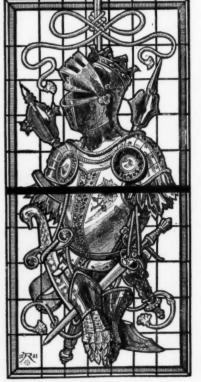
style of architecture employed in great public buildings like the Paris Opera House, or in great private ones like the Vanderbilt houses. It is a question whether a ceiling is, under any circumstances, the proper place for a picture, unless it can be seen by reflection in a series of mirrors, without the craning of the neck, as, for instance, the Baudry ceiling for Mr. W. K. Vanderbilt was shown in Paris this summer. But when this mode of decoration is employed, the subject should be allegorical rather than realistic, and it is best that the scene depicted should be in the heavens. The illusion thus produced of a large opening in the sky is often an important aid to the work of the architect. The masters of the sixteenth and seventeenth centuries almost invariably employed allegorical or mythological subjects,

The ceiling decoration which in French technically is called a "plafond" is a natural outgrowth of a grand and at the Salon des Arts Decoratifs this practice has





ing of Nature.



ARMORIAL WINDOWS.

IN THE DINING-ROOM OF THE W. K. VANDERBILT MANSION. been followed by such artists as Tony Faivre, whose

beautiful "Phœbe" is illustrated on page 92; Mazerolle, in his marine "Venus;" Machard in his "Psyche

carried away by Zephyrus," and Pinel in his "Awaken-

THE secret of the process of preparation used in the ancient mural paintings of Pompeii, it is claimed, has been discovered by the Austrian architect Herr Hansen. He says the ground is a stucco lustro of whiting or chalk, with the dust of marble. At his invitation, the artist Herr Griepenkerl painted upon such a ground a picture, using earth-colors. The picture being smoothed and polished, at once presented all the brilliancy of a Pompeiian mural painting.

LONDON CORRESPONDENCE.

A MODEL DRAWING TEACHER-GROWTH OF ART INTEREST IN ENGLAND-ACQUISITIONS OF THE NATIONAL GALLERY-NEW PHASES OF ARCHITECT-URE-THE RESTORATION OF ST. MARK'S-THE NEW "HOESCHOTYPE" PROCESS.

LONDON, September 2, 1882.

In recent annual competitions for prizes by pupils of our government-aided schools of art, the success, up to 1881 inclusive, of the Bradford Grammar School art class was so phenomenal that not merely in those disposed as rival teachers to be jealous, but in the minds of impartial lookers-on, grave suspicion arose as to whether the master, Mr. T. R. Ablett, did not take too great a share in the work, supposed to be that of his pupils, by which gold medals and other honors were

successively won for the same school. So suspicious did the thing appear that the Science and Art Department sent one of the South Kensington staff to investigate the matter upon the spot. The result was a communication to the authorities of the school, in which my lords expressed their satisfaction with the careful and intelligent system of instruction fol-lowed, "which had led to so large a measure of success on the part of the students instructed by Mr. Ablett." The upshot of this, naturally, is that Mr. Ablett has come to the front in art teaching; and it was with no little curiosity, and predisposition to approve, that a large audience, chiefly of teachers, assembled a few weeks back to hear this gentleman lecture on "Teaching Art in Schools." By "schools," in this connection, is meant chiefly our "board schools," so-called; that is to say, our local ratesupported primary schools. There is a movement gathering strength for systematic and careful teaching of drawing in these, and not merely of drawing, but of other things calculated to educate the entire child, and not merely that portion of him which is developed by teaching to read, write and cipher. I have a sort of notion that the idea comes to us from you; if not exactly that, it is one which some of your thinkers greatly favor. Mr. Ablett, in a long and instructive discourse, laid his views before the audience of teachers. He holds that a power of drawing -not necessarily of artistic drawing: that will come, if the artistic temperament exists, at a later stage-may and should be developed side by side with the power of writing; more, he considers that writing, as such,

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should not be taught till the appreciation of form has been first a little developed by teaching the child to draw with a pencil. Even before this, he would stimulate appreciation of form by means of pieces of wire, bent into straight lines and into curves, or bent to the outline of some simple solid; the children being taught not only to observe, but to handle, or rather finger, the wires. Another of the lecturer's views is, that children may be taught coloring or allowed to exercise their almost universal love of using colors, before they are taught to draw. Another point would be to draw out the faculty of appreciating distance, as the germ of modelling and perspective. The usual "copybook" should follow, not precede, these exercises, and Mr. Ablett doubts whether it should be ruled. Further, he teaches model drawing simultaneously with free

hand. He mentioned with approval a plan which he stated to exist in your country of model drawing from memory. Finally, the lecturer dwelt upon the value of class teaching; and suggested the formation, at South Kensington, of a collection of drawings, studies, and pictures which should illustrate in detail the methods of the best modern painters. That many of these painters will disclose their precise methods, in successive stages, for the benefit of students, is perhaps too much to expect; but it may well be imagined that some of them would be sufficiently magnanimous



"THE ANNUNCIATION. FIGURE OF THE ANGEL." BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

thus to disseminate what they know; and it would certainly be practicable to form a collection such as Mr. Ablett suggests of an impersonal character; without, that is to say, connecting any method with the name of a particular artist. Your readers will agree with me, I think, that this was a pregnant discourse; and as it comes from a practical man, who achieved success before beginning to give rules for it, the suspicion of theorizing, which invalidates so many lectures, does not attach in this instance.

To what extent art is permeating life in England may be judged, roughly, from the facts disclosed in the just issued annual report of the Science and Art Department. By this document it appears that during the year 1881 no less than 917,101 persons sought instruction in the state-aided art schools; being an increase over the year next before of nearly 80,000 pupils. These figures are a fair measure of the progress at least of taste for art, though not necessarily of knowledge or skill If we include curiosity to see artistic objects as a motive worth taking into account, it may further be quoted that the number of visitors to local exhibitions to which South Kensington contributed works for show was in 1881 no less than 1,361,900, or 95 per cent beyond the number of 1880. It is likely that this last item of statistics will show a still further increase in future years, if, in the autumn session which the Irish have forced upon us, a bill passes, which has been introduced and stands over, under which the National Gallery will be empowered to lend works of art to other public art institutions in the United Kingdom. The time, I suppose, has not arrived for such cosmopolitan-mindedness as would admit of a system of international loans of pictures; but what is there against it? Even your Protectionists, I imagine, would suspend the tariff against paintings in favor of a consignment from Trafalgar Square.

Meanwhile, as the mountain will not go to Mahomet, let Mahomet come to the mountain: your travellers to this country, that is to say, should make a point of seeing the new acquisitions of the National Gallery, bought at the great Hamilton sale. That Mr. Burton landed some of the finest fish from the troubled pool at Christie's, is admitted on all sides, and that moreover without paying too dearly, which is more than can be said of some of the private purchasers. Our National Portrait Gallery on the other hand got a little out of its depth in bidding for the interesting "conference picture;" which it has secured only at the expense of prospective savings. No one, all the same, disputes the wisdom of Mr. Scharf, the learned and competent director of this growing and interesting collectionone, by the way, which all visitors to England should include in their inspections when going round at South

Whether the people of continental Europe take any such interest in English buildings as we do in theirs is perhaps doubtful: Americans, I imagine, are not so slow to value at least our unrivalled collection -so to put it-of cathedrals; and we hear of at least one party of Belgians, a guild numbering about a hundred, who are travelling this autumn with the intention of seeing Canterbury, Oxford, Rochester, and other cathedral cities. Our own people, perhaps, take too great an interest in continental art, and import it too freely, especially into our architecture. This is exemplified notably in our new Law Courts in Fleet Street; the continental features in which, as the structure approaches completion, come out plainly to observers who, like their designer, have travelled. They will not, I think, for that reason, increase the posthumous reputation of Mr. Street, who will ultimately rank, I have no doubt, as a supremely talented adapter, and not as a genius. Architecture, I should say, is not developing among us in the way of great public buildings. There is to be noticed, every day, more sign of life in our street and house architecture; and, I fancy, less and less heart in our church and institution designing. Walking about the West End of London one sees now something more than revival; from imitative Queen Anne work our builders have already, I think, gone on to a development as yet unnamed, and as yet incomplete, but real and so far as it goes original. In a few more years we may see not only a new domestic style established but churches built in the same style as our houses, which was the old practice, and perhaps the truest. Some approach to this healthy condition is exemplified in the church for the world famed artistic suburb of Bedford Park, which partakes to a desirable degree of the character of the well-known villas and public buildings here erected from the designs of this architectural R.A., and others.



"A LAUGHING BOY." BY LEONARDO DA VINCI.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

ago by impulsive gentlemen of sentiment in regard to the restoring of St. Mark's, Venice, may be taken as reduced to a calm by the report of one of our autumn tourists who has inspected and investigated. It is conclusively shown that the builders of this great church did not, as was by some opined, construct the floor in undulations, by way of "symbolizing the waves of this troublous

terrestrial life;" the undulations are the result of irregular subsidence which has in places cracked the larger slabs into many pieces. It is also shown that in veneering the outside with marble the original builders had no scruples against what has been denounced as "sham," for the iron bolts which Mr. Ruskin considered to be avowals of the veneering process are found to be later additions in the way of repair. If the net result of this warm controversy has been to put "gush" in a ridiculous position so much the better for real art, which is not unpractical. At the same time that



"THE ANNUNCIATION. FIGURE OF THE VIRGIN." BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

the restoring at Venice is being uniformly well done would be too much to assert.

You will probably have heard of the new invention which threatens to supersede chromo-lithography. That "Hoeschotype" can accomplish in five printings what can only be done by chromo-lithography in from fifteen to twenty is demonstrated; that the apparatus of the new process will bear the same wear and tear as

the chromo stones is doubted, or rather is negatived by the experts. All the same it is a new departure, and there is such a thing as improving an improvement. Some of us, however, do not hear without irritation of improved methods of turning out pictures by machinery. For my part I would sell for what it would fetch the finest chromo-lithograph that my dearest friend could present me with; but there are, I believe, those who value these melancholy simulations.

JOHN CROWDY.

#### ARTISTIC SUGGESTIONS FOR AMA-TEUR PHOTOGRAPHY.

THE whole picture should be composed with reference to some one important object, to which all the rest stand in some more or less definite relation.

The figure itself should be thoroughly in keeping with the scene. Just as a neat trim villa is a particularly uninteresting subject for a picture, so a carefully dressed person looks completely out of place in any rural scene. A laborer, a pedestrian carelessly dressed, country children, these are figures in keeping with the subject. If a river or a lake form part of the picture, a man fishing or wading will add to the life of the scene; but whatever the object introduced, it must be in keeping with its surroundings. Generally speaking, whatever is neat, trim, or elegant, is displeasing in any

A considerable storm which was raised some time view of natural scenery. A handsome carriage introduced into a picture will look absurd; a farmer's cart will probably be in place, and a great help. It is not so much the object itself as its condition. The rule that persons in the view must not look toward the camera must never be forgotten.

It is always within the power of the photographer to place the horizon where he will. Raising the horizon line will often increase the beauty of the picture, but, it must be confessed, somewhat at the expense of truth. When the object of the photograph is simply to produce a beautiful picture, it is perfectly allowable to modify and improve the scene in any way we can. But when a truthful representation is required, the greatest care will be needed, and the camera must be accurately leveled. The idea that photographs, being produced by mechanical means, are necessarily correct representations of natural objects, is absurd. Nothing is easier than to create false impressions with the aid of photography.

It is an axiom with artists that the horizon shall never come across the middle of the picture and divide it into two equal parts, but always above or below it.

The effect of a high light in the extreme distance is greatly enhanced by placing a dark object in the foreground, somewhat under it but not perpendicularly. This acts partly by throwing the distance farther back and thus powerfully aiding the impression of distance, and partly because the lights become lighter and the darks darker through contrast.

In a landscape the best effects are to be secured by contrast; but in photography, as we have no effects of color, our contrasts are limited to those of light, size, form, character, season, and mass.

Of light, as when the artist throws his deepest darkness against his highest light, thus strengthening both.

Of size, as for example, when the greatness of the majestic oak, is made more apparent by the shrubs or bushes at its base.

Of form, as when the grand elevation of the mountain is further ennobled by the level lake or plain at its foot.

Of character, as when the graceful lines of pine trees are contrasted with rugged roughness, as in Alpine hills; or when slight and tender vines with delicate tracery are seen clinging to strong trees or the rocky sides of hills, or are contrasted with the rigid lines of architecture.

Of season, as when winter snows look down from the mountain upon summer verdure in the valleys beneath. Of mass, as when light clouds, the lightest of all

\*\* PHILIP IV, KING OF SPAIN.'' AFTER VELASQUEZ.
IN THE LATE HAMILTON COLLECTION. (SEE PAGE 08.)

visible objects, rest upon mountains, which of all natural objects give the most striking effect of might.

In a word, the beauty of contrast is that which most completely pervades all nature. All our ideas are formed by comparison, and contrast is comparison in its most vigorous form. In portraiture, the exceeding nearness of the object, the difficulty of obtaining proper illumination and appropriate surroundings, together with other obstacles, both optical and mechanical, combine to such a degree as to render it far more difficult of accomplishment than landscape photography.



Antonellus messanus me pinxit

"PORTRAIT OF A YOUTH." BY ANTONELLO DA MESSINA,

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

The better way for the amateur is to visit some studio known to produce good work, and study the apparatus and facilities there found. Good pictures of persons and interiors can be produced with the pocket cameras, but it is impossible to go into the

subject properly within the limits of these hints. Those who desire to perfect themselves in portraiture are advised to purchase a copy of Lea's "Manual of Photography," which contains very full and explicit instructions, with diagrams and cuts of everything necessary, besides being a general reference book upon all branches of photographic information.

A few general remarks, however, may be in place.

1st. Horizontal rays coming directly from the front produce flatness.

2d. Light from above exaggerates all the features.

3d. Horizontal rays from one side are very unsatisfactory, producing a pinched and forlorn expression of face.

4th. Light coming from the front upper side is generally the most desirable, and a studio should be so constructed as to enable these lights to be readily obtained; always bearing in mind that different subjects require different lights, and that the character of the light is constantly changing from hour to hour, and the facilities for compensating easily and effectively for these changes must be at hand.

#### ENGLISH PRINTSELLERS FRAUDS.

THE condition of etching and engraving in England, notwithstanding the increased public interest of the past few years, seems far from satisfactory. Mr. Seymour Haden, in the course of a recent lecture on "The Elements of Etching," at the London Institution, complained of the frauds practised by unprincipled printsellers to the detriment of etchers, and of the inexplicable refusal of the Royal Academy to hang original etchings, although it admitted engravings, perhaps already exhibited in the shop-windows, copied from pictures. The motives which influence the action of the Royal Academy have always been inscrutable

and utterly past finding out. But there surely ought to

be some mode of protection from the frauds of the

printselier. It is the public, however, even more than

the artist that needs this protection. There seems to be particular cause of complaint against the Printsellers' Association. The principal charges against this organization are that it allows its stamp to be used on an unlimited number of "proofs," and takes no steps to protect the public against the "subscription" frauds committed by its members. The use of the stamp of the association ostensibly is for the protection of buyers. It really looks like a deliberate plan to deceive them.

Mr. Seymour Haden recently publicly denounced the methods of the Association, and now Mr. Brooks, himself a member, follows in a communication of a similar character to The Artist, making some revelations which must be particularly interesting to "subscribers" to the works he mentions. He says that not only is there no limit to quantity of impressions of any plate which the Association will allow, but "neither is there any limit as to quality; any rubbish so long as it is engraved on steel can be stamped." To increase the subscription list it is the custom to declare to the subscribers, and also to make a declaration in the books of the Printsellers' Association, that the "plate shall be destroyed after the subscription list is printed." The following examples adduced by Mr. Brooks show how the public is swindled in accepting such promises :

"The Allied Generals before Sebastopol" was declared 1856; 3025 proofs were declared to be stamped, "the steel plate to be destroyed after the prints were taken." This plate was not destroyed, but sold to the cheap market. It is still in existence; and what was sold to subscribers for 15 guineas, can be bought now for a few shillings—less the stamp. "The Derby Day" is another subscription plate. It was declared in 1850 as follows: 1025 artist proofs at 15 gs., 1000 proofs before letters at 12 gs., 1000 lettered proofs at 8 gs., and 2000 prints at 5 gs., "plate to be destroyed after the above are printed." This plate is still in existence and is printed from as often as required. "Relief of Lucknow," declared in 1861, was also a subscription plate. Upwards of 8000 proofs were declared to



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us tra m

"EDWARD VI." PROBABLY BY STREETER.
IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

be stamped of this plate; it was afterwards sold to the cheap market, and impressions can be now purchased for a few shillings, less the stamp. "Obedient to the Law," and "Patient in Tribulation," also subscription plates, were declared in 1868. 1450 proofs were declared and 2000 prints; "the plates to be destroyed

after the above number are taken off." After 14 years the plates are still in existence and ready for the press whenever called for.

#### PASTEL PAINTING ON VELLUM.

THE most delicate crayon paintings are executed upon vellum, which should be specially prepared; although many of the most exquisite drawings of Sir Thomas Lawrence and others were done only in red and black chalks, and without any preparation of the skin.

There is a rough and a smooth side to the vellum; it is scarcely necessary to say that it is the even smooth side that must be worked into texture, for which purpose finest sand-paper is used. A piece of this paper, held in the fingers, and rubbed with firmness on the skin, will break up the vellum into that rough surface favorable to the reception of the crayon. The method of effecting this is to rub circularly, not back and forward, and thus to pass over the entire piece of vellum, until the whole presents a surface similar to, but much more uniform than, the wrong side of a piece of leather. The process demands some firmness of hand, and the exercise of a little patience; but the artist has his reward in the delicacy and brilliancy of the finished work. The white powder disengaged in the course of rubbing must be dusted off when it prevents the art-

ist from seeing the progress he is making, and the operation must be continued until the entire surface of the vellum has been raised into an even nap. If any patches of the smooth surface remain, the difference between these and the fretted surface will at once appear in working the picture.

We suppose that the vellum which has been fixed to the board is of the size required for the contemplated picture. When the face has been sufficiently roughened, it is transferred to a stretching frame, and strained over a backing of very fine canvas, or canvas over which smooth paper has been pasted; and the vellum must be laid down so care-

fully that no inequality shall exist in the cloth or paper beneath it. It is then ready for the easel.

For feminine and youthful portraiture, vellum is preferable to paper; it supports the delicacy and brilliancy of the complexion of women and children, and the surface better represents the fine textures natural to such studies. The drawing of the head may be made out with red chalk, or a hard gray crayon. The outline and first drawing will be superseded by color; the lines, therefore, are slight, so as to be easily effaceable. In drawing, however, a head in which the color and workings are stronger than in feminine and youthful portraiture, charcoal or a dark hard crayon may be used. With the following colors and gradations, portraits and heads of any degree of force or delicacy may be executed:

weekeuted:

White,
Naples Yellow,
Yellow Ochre,
Light Red,
Vermilion,
Madder,
Lake,
Indian Red,

Warn Gray,
Raw Umber,
Burnt Umber,
Burnt Sienna,
Cologne Earth,
Warm Browns,
Black.

In executing the portrait of a lady, after the first outline, draw and carefully make out, with color true

to nature, the eyes, nose, and mouth. To be properly done, this must occupy some time; indeed, when the student has had some experience, he will find that when these features have been exactly modelled, very little beyond this will be required as finish. We suppose that the features are well pronounced in the sitter, that is, that she has been placed in a light favorable to the rounding of the head, and the marking of the features.

In dealing with the breadths of the face, the gradations of shade had better be rubbed in first with some flat tinted gray, but short of the force and depth of nature. This must be done with the finger, and if the tones of nature be observed and followed, it will produce some resemblance to the sitter as to the drawing, though perhaps not as to the complexion.

It is sometimes usual to commence the breadths of the face by rubbing in white where the brightest lights occur, as a suitable dead color for the high tints which must follow. It is also the practice of eminent crayonists to proceed at once to the tints, as they appear in nature, which can be done very successfully in pastel painting. Although the colors are reduced to tints and gradations in crayon painting, it must not be supposed that they can be laid in such a sequence on the vellum, and be so left; they must be mixed and blended with the finger, for without manipulation of this

perhaps a tint of the three, composed with the finger on the vellum. The more strongly tinted masculine complexion may be imitated from the same selection of colors and tints, employing the stronger tones of yellow ochre, light red, vermilion, and lake. The shades and markings may be umber, slightly qualified with lake or Indian red.

When the coloring has been brought up as nearly as possible to nature, the features may be finished by defining the markings and drawings of the eyes, slightly forcing the shade which relieves the nose and rounds the shaded side of the head. The drawing of the mouth must be retouched, and the shades relieving the chin laid in to the strength of nature. The colors for light hair are formed of white, yellow, and the lighter tints of the umbers, burnt sienna, and black; and for dark hair, the same colors in their strongest tones, as also Cologne earth, Vandyck and other browns. One of the greatest charms in pastel studies being their softness every approach to hardness of line must be sedulously avoided.

#### FIXING CRAYON PICTURES.

WITH common care, crayon drawings are as easily preserved as any other works of art. In France especially, crayon works of the best period, show-

ing the perfection of the art, are by no means rare, and these generally are in excellent condition. It is probable that much of the change which the earlier crayon works may have undergone has resulted from the imperfection of the materials employed.

The following is a recipe for a composition to fix and solidify crayon drawings; Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils, add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter

of an hour, and add a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a

To fix by aspersion, dissolve in a water-bath two drams of isinglass in a pint of water, and to this add two pints of spirits of wine. This compound is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

To fix by steam, a tin vessel, with a tight-fitting lid is necessary. From the side of this vessel, near to the lid, projects a pipe five or six inches long, having a small rose head, perforated with numerous small holes, after the manner of the common garden watering-pot. Into this vessel are put two ounces of spirits of wine, and two drams of powdered sugar candy. While this compound is boiling, the steam, which issues from the rose head of the pipe, must be directed to the back of the picture, until the paper and the colors are perfectly saturated. The colors then become fixed.



"DANIEL IN THE DEN OF LIONS," BY RUBENS.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

kind, even the most cunning art in the mixture of tints avails little. The highest lights may be wrought with tints of vermilion and Naples yellow, or the lightest degrees of yellow ochre, blended with the finger into a softness in which neither the red nor the yellow shall prevail.

According to the strength of the color which may tint the cheeks, the lighter degrees of vermilion or madder may be employed, and this must be blended and softened into the general complexion, working always with the finger. In order that the endless diversity of hue generally observable in a face may be successfully imitated, it will be necessary to follow nature by working yellows into reds, and reds into yellows, in such a manner as to leave neither color in undue preponderance. Having worked the lighter breadths into harmony, and nearly up to the force and brilliancy of nature, it will be necessary to harmonize the shadows.

It was a principle of Vandyck that there was no color in the shade of flesh. This is the true principle of the shade of delicate tints; and, in order to realize this neutral, of which gray is always the base, the gray which was rubbed into the shaded passages must be qualified slightly with yellow, red, or raw umber, or



FRAME OF CARVED WOOD.

IN WHICH WAS PLACED AN EQUESTRIAN PORTRAIT OF LOUIS, DUKE OF BURGUNDY AND DAUPHIN OF FRANCE, PAINTED ON VELLUM BY J. PETITOT.

IN THE LATE HAMILTON COLLECTION.

Psyche, who are about to place a wreath on her brow. Also in the goddess' train is a fourth nymph on a dolphin. In the border are Neptune, Amphitrite and nymphs and cupids sporting with sea horses, dolphins and swans.

Leonardo da Vinci has left us so few of his works, that anything from his brush naturally is highly prized. The little painting of "A Laughing Boy," illustrated on another page, is only fifteen and a half inches by thirteen; but is well known in art chronicles. Buchanan in his "Memoirs of Painting," says: "Nothing surely can exceed the masterly execution of this picture; it has the correctness of Raphael's drawing, and the grace and softness of Correggio's pencil. There are two drawings after the same boy in the drawing-book of Leonardo in the Ambrosian Library at Milan. This picture was in the Arundel collection, and was inherited by Lady Betty Germaine, who left it in her will to Mr. W. Beckford, formerly of Fonthill." Mr. Winckworth bought this for £ 1475.

Winckworth bought this for £ 1475.

A "Portrait of a Gentleman," attributed to Da

ter of the Duke of Lorraine. The figure is full-length standing, in a black dress with white satin petticoat, with the left hand pressing the skirt of the robe and the right on the shoulder of a black page bearing a silver salver, on which is a bunch of roses. There is a yellow curtain and part of a building in the background. The picture is signed and dated 1634 with a label in the lower left corner bearing the name of the Princess. It brought £2100. Messrs. Davis purchased several other important paintings including "The Adoration of the Virgin," by Domenichino, "Venus and the Graces Bathing," by Parmegiano, a beautiful little "Madonna in Prayer," by Sassoferrato, and a strong Giorgione, "A Venetian General." They also bought a remarkably beautiful reduction in bronze of John of Bologna's "Nessus and Deianeira," paying for it the rather high price of £ 1050-the same as Mr. Wertheimer paid for Houdon's statuette of Voltaire; but either of these purchases was certainly more judicious than that of the doubtful Murillo which was knocked down for £ 2415, to be sent to the United States.

ture" painting on vellum, by J. Petitot, of Louis the Dauphin of France, Duke of Burgundy, on horseback. The portrait, which, by the way, is of extraordinary size for a "miniature," was bought, if we remember aright, by Mr. Edward Joseph.

We illustrate two of the three remarkable pieces of furniture made by Riesener for Marie Antoinette, fully described in our August issue. The beautiful commode and writing-table, it will be remembered, brought respectively £4305, and £4620. The other piece of the set-a small table-Mr. Wertheimer purchased for £ 6000. Another very interesting piece of furniture, also owned by the unfortunate French queen, and like the others noticed made by Riesener, with brass mouldings by Gouthière, is the elegant secretary, an illustration of which is given on page 100. Messrs. Davis became the purchasers, paying for it the extraordinary sum of £9450. It is of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu, with the Queen's monogram in the frieze, entwined with wreaths and festoons of flowers



"THE BIRTH OF VENUS." FROM A DRAWING IN GRISAILLE BY RUBENS.

IN THE LATE HAMILTON COLLECTION.

Vinci, was bought by Mr. Burton for the National Gallery for £ 525. But when the dirty oil was removed from its surface, the picture proved to be even more precious than was expected: a gem—the picture measures twelve inches by nine—probably of the school of Bellini, in perfect condition and admirable for its draughtsmanship.

The little Antonello Da Messina is the portrait of a youth, in a crimson dress and white shirt, and black cap and scarf, with the quant inscription on a tablet in front, "1474 Antonellus Messanus me pinxit." It brought £138. The beauty of the two little heads by Fra Angelico of "The Virgin" and the "Announcing Angel" is but slightly indicated in our illustrations on page 95. Each of the panels is fourteen and a half inches by ten.

Lord Rosebery made some important purchases through Messrs. Davis. Among them was a charming portrait by Vandyck of the Princess of Phalsburg, sis-

A veritable gem was the "St. Jerome," representing the holy man before a cavern, under a tree, with his lion lying by his side, a beautiful landscape beyond and several small figures, and a bright sky overhead, the saint on one knee beating himself with a large stone. This wonderfully perfect little picture is said in the catalogue to be by Herri de Bles—a Flemish painter, who was born in 1480, and went to Italy, where he got the nickname of "Civetta," because he nearly always painted an owl in his pictures. It was much admired during the exhibition of the paintings previous to the sale, and was by common consent decided to be by some Venetian painter of the school of Bellini. The bird perched on a bough of the tree above the head of the saint is a vulture, not an owl. Mr. Burton bought the picture for the National Gallery at the very moderate price of £ 493 10s.

The old French carved wooden frame which incloses the letter-press on the opposite page held a "minia-

in front in high relief, surmounted by a black marble slab. The dimensions are 3 feet 7 inches by 1 foot 4 inches and 4 feet 9 inches high. A commode en suite, hardly less beautiful, sold for the same price, the highest ever paid for single pieces of furniture.

Our other illustrations of the sale show curious examples of old Delft faïence with black ground, and three choice specimens of old Chinese porcelain. The celadon vase, in itself very simply decorated with incised work, is mounted with the characteristic bronze decorations of the time of Louis XV., as is also the gracefully proportioned and richly decorated fountain of enamelled porcelain shown on the same page. Some miniatures and fine tapestries were secured among other things at the sale by Messrs. Watson & Co., of this city, and Messrs. Sypher & Co. made many purchases, including some fine old Sèvres vases. More particular reference will be made to these matters in another illustrated article on this remarkable collection.

LUSTRA PAINTING-A NEW ART.



is probable that the new and attractive art of lustra painting is entirely unknown in America, as it has been but a short time before the English public, and the inventor, Mr. James Elliott, who is an artist of repute and has a true artist's respect for his work, re-

fuses to allow it to go into shops or any of the world's common markets of human ingenuity and skill. Hence it has made its way to public recognition solely through its own merits and from its own "coigns of vantage" in the churches, mansions, and palaces which it decorates.

It is always difficult to describe, in writing, artistic work of which no conception already exists in the reader's mind. Particularly is it difficult in this case, the great novelty and charm of the work being perhaps not more form and color than effect, and artistic effects are usually indescribable. In form and color the work may be made as pure and delicate or as opulent and splendid as individual taste and skill may direct, but a peculiarity of the art is that a charming effect may be produced by the veriest novice, not color-blind, even without practical knowledge of drawing or painting.

Lustra painting is an invention for household decoration, and belongs, by reason of its facility of manipulation and its demands upon refined and delicate taste, to feminine hands. It may be used for almost everything susceptible of ornamentation, from altar-cloths to ladies' dresses, and takes the place of the most laborious and expensive embroidery, at only a fraction of its time and cost. It can be applied to every fabric from velvet to linen -for curtains, screens, portières, dados, friezes, wall panels, and ladies' flounces, and also to wood and the various articles made of terra-cotta. For china painting it is not recommended, the metallic bases from which the colors are prepared suffering "change into something new and strange, and not always desirable, in the process of firing.

The effect of the work is like that of the richest velvet appliqué or most ethereal needle-work, shot through and through by a wonderful iridescence as of sparkling powdered gems. This iridescence is as remote from taw-

dry shining as diamond lustre is from polished glass, and would have an added charm in sunny America over those it already has in dull England. It is peculiarly effective in bright artificial light, and thus well adapted to the enriching of ball dresses as well as to the decoration of dessert table-cloths, for which latter purpose it is, at this very time of writing, being put to use by the busy, artistic fingers of the Princess Beatrice for the dining-hall of Balmoral Castle.

The colors, as I have said, are prepared from metallic bases, but the fabrication of them is a secret resting with the inventor, of whom only they can be obtained. They are sold in boxes of three sizes, costing five shillings, ten shillings and sixpence, and one guinea, and pected to support well all the climatic changes which

each contains all the necessary colors, variety being obtained by mixtures just as on an artist's palette of oil colors. The lustra colors are all dry and are mixed on peculiar palette with little saucer-like hollows to hold them in fluid form. They are used with a colorless medium, a bottle of which accompanies each box. The material, silk, velvet, cloth, linen, what not, requires no preparation whatever, no sizing, or body color. The colors once laid on are firm, and the decorated garment or article may be folded in the most minute folds or freely brushed, without losing its brilliancy. Used on linen for doilies and table covers it may be even washed, always however on the reverse side and with brushing instead of rubbing. The colors are ex-

EBONY SECRETARY BELONGING TO MARIE ANTOINETTE.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

might reasonably be expected to dim their lustre, and elaborate piano cloths decorated with them have already been ordered from India. I have even seen a beautiful object decorated by this art, for another and gloomier purpose. It was a large square of creamywhite cloth, thick and soft as cloth could be, painted with pearly shimmering lilies and large dewy green leaves, and was intended for the coffin cover of a millionaire's only child.

This art has the advantage over needle-work of being infinitely quicker of execution and far less expensive in material. It is just as artistic, equal play being given to the eye and hand, even though its ease and facility may seem to make it inartistic to some. If it were a cheap imitation of something better it might possibly be recommended for some purposes but never as true decorative art. It is not an imitation, however, for it shows its originality at a glance, and the better artist she is who works at it-not merely the better craftswoman-the nobler will be her work.

One of the most beautiful objects in this style of work that I have seen was a folding screen of five panels. The ground was of pale gray satin with the very faintest possible dream of a rose flush over it, and the paintings were alternately flowers and foliage of the horse-chestnut, pomegranates and foliage, tiger-lilies, sunflowers and ripe grapes, all treated so decoratively and with such just subordination of nature to art, and with such a perfect sense of tone even with such vary-

ing color, that it was a delight to the eye, as well as a wonder to the mind that it was all so quickly and easily done. Another screen was also of pale gray, this time without the Aurora flush, and was painted with wayward, slender-leafed vines, treated conventionally and with a very Japanese effect. There was also a portière of dull crimson silk painted in gold with a conventional Renaissance pattern, Roman vases and arabesque designs of flowers, fruit and foliage such as exist nowhere on earth save in art. This portière of rich lined silk was bought for twenty - five guineas; had it been wrought stitch by stitch in gold thread to exactly the same pattern and decorative effect, hundreds could scarcely have bought it.

There is more than one way of lustra decoration. Usually the painting is combined with outlines done in silk in plain crewel stitch, although often it is used with no embroidered lines at all. In the latter case the painting is flatter, more dreamy or spectral in effect, and particularly adapted to the style of decoration which the Japanese and mediæval tastes of the day have declared shall be high art. When the painting is combined with embroidery stitch the effect is much more gorgeous, the high relief becoming sculptural and sculptured gems at that. The pattern is outlined, and all the fine sprays, tendrils, and veinings of leaves wrought with silk in crewel stitch. These outlines are then, with the sparkling paint-loaded brush, filled in with heavy impasto up to the level of the wrought line. The embroidered forms and lines are always preserved, visible to the eye, and

give the work much the look, although far more splendid, of the applique embroideries one sees on the Cinq-Mars" bed canopies and hangings in the Cluny at Paris.

MARGARET BERTHA WRIGHT.

THE best way to paint greenhouses and conservatories is to make the framework two shades of brown olives, or olive browns. The contrast thus effected between the neutral brown of the sash frames and the foliage and flowers inside is a most pleasing one, and the plants inside are perceived sooner than if the frames were painted white, this latter obtruding itself on the sight before the eye can reach the flowers.



Vol. VII. No. 5. October, 1882.

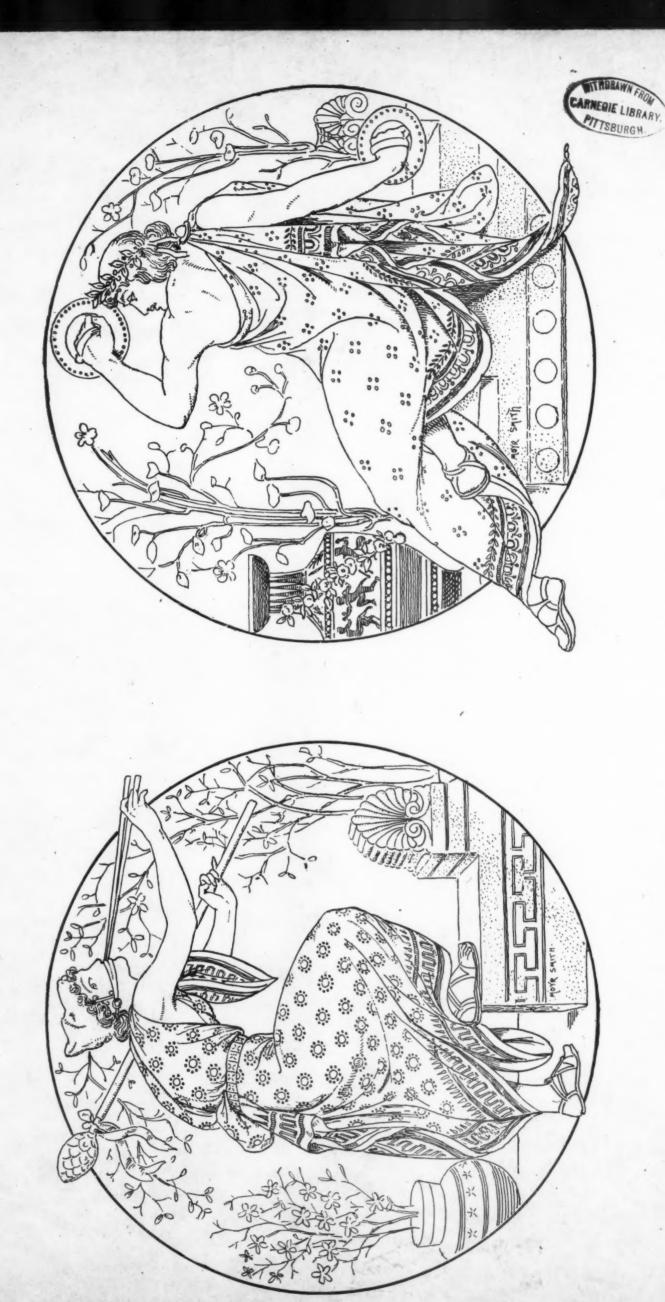
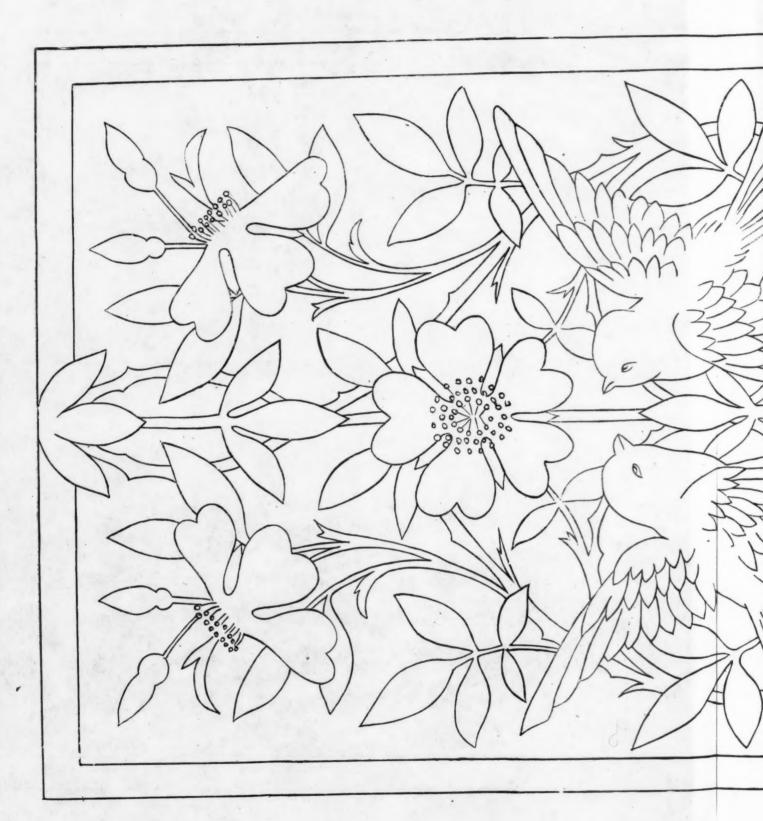


PLATE CCVIII.-MINTON DESIGNS FOR MUSIC TILES. Double-flute-Cymbals.

(For instructions for treatment, see page 110.)





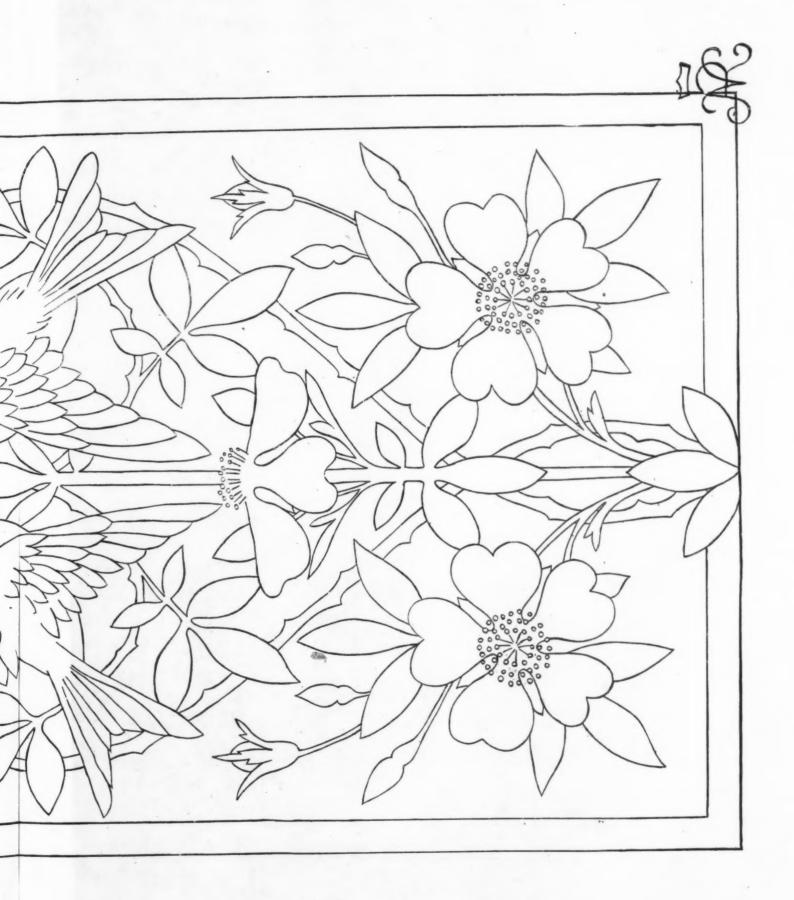
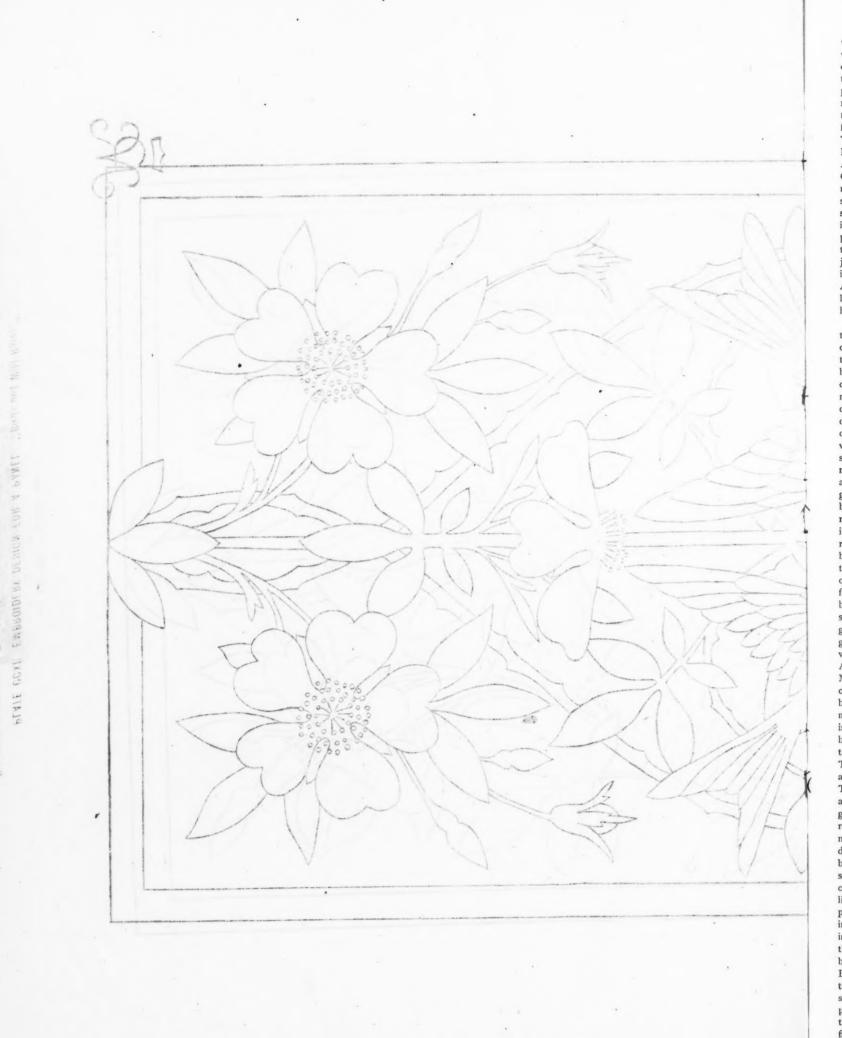


PLATE CCXI.-EMBROIDERY DESIGN FOR A PANEL. "Birds and Wild Roses."

PURNISHED EXCLUSIVELY TO THE ART AMATEUR BY THE ROYAL SCHOOL OF ART NEEdlework, South Kensington.



the set cappus in pertonent so have no i-

meaner kind startling us on

every table, stool and couch,

the finest framed and glazed

on the walls. The original wall hangings are chiefly in

silk, all handsome and rather

conspicuous in design, like

the marquetry, and here

and there they do not form a good background to what

overhangs, besides being

themselves hidden; but the

framed embroideries alone

would fill several large

rooms, and it is infinitely

better to be able to see them

at a glance than to pull

them in and out of closets." Perhaps so. But is it neces-

sary to turn a library into

an exhibition of decorative

needlework? The walls of

the dining-room are "cover-

ed with Indian shawls and

ancient brocades of immense

value." The tea-room is

given up to laces, of which

Mr. Morrison seems to have a very fine stock. Any quantity of them are "hid-

den away in coffers of

mother-o'-pearl, silver and

"BEAUTIFUL HOUSES." \*

THE twelve houses described in the dainty little

we presume, for the varieties of taste they exemplify and the interest attaching to the personality of their owners, rather than because each is to be especially commended from an artistic standpoint. The descriptions of Sir Frederick Leighton's, Mr. Alma-Tadema's, and Mr. George H. Boughton's do not disappoint us. They set before the reader just such homes as one might imagine to belong to those painters, although we venture to suggest that perhaps justice has hardly been done in the description of Mr. Alma-Tadema's wondrous little retreat in the neighborhood of Regent's Park.

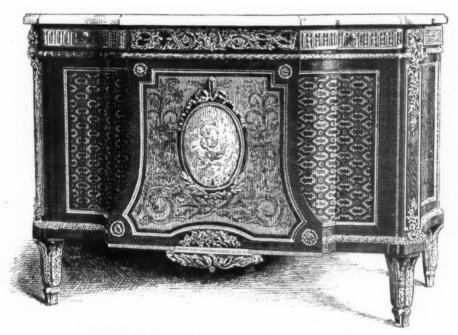
The mediæval house of the late William Burges, a clever architect and decorator, would seem to have been built rather to show his clever conceits and what might be done under his direction by a lavish expenditure of money than for the comfort of the family.

and sciences, is a blaze of gold and color." And the bedrooms! "What bedrooms!" exclaims our author in admiration. "What bedrooms!" we echo with any but such a feeling. Here is the description: "The guestchamber is made of fire and flowers. That is to say, the bed, the toilet-table, washstand, cabinet are all plain gold. The shutters are plain gold. The windows glow with colors such as the Alhambra was. Through Moorish trellis-work these colors shine, the subjects being only visible by scrutiny. What is not pure gold is crystal; the knobs on the bedposts, the shelves of the tables, scintillate with facets. The whole room is like an ancient shrine or reliquaire. The walls are painted with a deep frieze of flowers, growing 'au naturel,' which relieves the mass of gold by myriad tints." And what does the reader think of a bedroom "almost wholly scarlet" with "a cornice of conventional waves full of life-size fishes, which in some places are almost deceptive in glitter," with sirens combing their yellow hair over the fireplace, and a scarlet bed with "The Sleeping Beauty " daintily painted on the head-piece? Mrs. Haweis says this latter charming 'rooted her the spot." Altogether she finds the Burges house,

itation," although she does admit that "there is always

room for criticism" and perhaps "here is a little too and porcelain. Here we enter upon the superb collecmuch color or condensed subject." We should say so! tion of antique embroideries which gives a character to

The house of Mr. Alfred Morrison in Carlton House the whole house-embroideries from Spain, Italy and volume before us have been selected by Mrs. Haweis, Terrace, in London, must be a wonderful place indeed, the Orient; some of immense age, all beautiful, the



COMMODE BELONGING TO MARIE ANTOINETTE. BY RIESENER,

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

which, we venture to think, should receive some consideration in the home. Everywhere there is glare and not know who the gentleman is. We guess from his table," and "the mantelpiece, curtains, and even the magnificence. Even "the library, dedicated to the arts tastes that he must be a retired dealer in laces, emmirror, are edged with exquisitely perfect rose point,"

which Mrs. Haweis truly says "will soon decay under the influence of London blacks and London washing powders." Such pieces as are judged worth framing and glazing are suspended on the walls. In fine, we are told that this "tearoom" is "a little room, choked by lace, old Oriental plates and vases, and cabinets of Boule work in silver and tortoise-shell, and Oriental ivory gilt in lace-like patterns.

The boudoir is similar, with more lace, more em-

broideries, covering every vacant space, and themselves covered with pots and ornaments, ivories and bronzes, some of great age, some modern. The drawing-room repeats the same story. Mrs. Morrison's private sittingroom is on the same floor. The embroideries still smother the couches and tables: "In the corners stand tall storks of cloisonne. about four feet high, and beautiful in color; various coffers and chests, which may contain part of Mrs. Morrison's fine collection of jewels, glimmer from beneath the inlaid tables of ebony and ivory. One of the most curious features of the house - an enormous cabinet, filled with a pretentious service of Minton's vare-occupies one wall of the room."

The town and the country "with all its eccentricities, a beautiful and pleasing hab-broideries, old china, and the like, with considerable house of Mr. Reuben Sassoon, a very rich East Indian goods left upon his hands: "The library, remarkable merchant, are described. Why we know not, for litas containing no books, is a museum of interest by the is mentioned in either worthy of commendation, and reason of its cases of rare Roman and Phoenician glass there is much to condemn. The Belgrave mansion



IN THE LATE HAMILTON COLLECTION, (SEE PAGE QQ.

Beautiful Houses: Being a Description of certain well-known
 Artistic Houses. By Mrs. Haweis. New York: Scribner & Welford.

certainly must be very magnificent; but a person of taste, we should imagine, would hardly care to live in it. "The staircase winds past huge sheets of lookingglass to the drawing-rooms—a suite of three large rooms. The coloring of the first—if it can be said to have any definite coloring where the colors are so many—is old-gold mainly; the ceiling is painted to represent the sky, with clouds and birds. The second drawing-room is warmer in tone; and the third chiefly sky-blue, with doors painted in various blues to imitate mother-o'-pearl inlaying in floriated patterns." This imitation mother-o'-pearl in the town house is rivalled at the Sassoon country-seat—a fine old Tudor mansion bought of Sir Henry Fletcher—by the "graining" of the fine old carved oak panels. Graining oak to imitate oak!

To return to the three drawing-rooms, which open by the way on a broad paved space, designed for a skating-rink, and set with flowers: "The chief characteristic in all these rooms is formed by various Chinese and Japanese embroideries of the costliest description, but mostly modern, of which Mr. Sassoon has quite a collection. Screens, covered, painted, embroidered in gold, and the usual tropical birds, abound in all corners; white stocks and peacocks plume themselves on every side. Every stool, ottoman, table, glimmers with raised gold work on the new 'high-art' plushes and velvets; but the finest specimens form the portières, which are large, heavy, and gorgeous, doubled at every door, and certainly magnificent in color-one in particular, a real old Chinese silk, of the peculiar old Imperial yellow, embroidered in small single sprays of brilliant flowers, liker to old English hand embroidery (which probably was taken from Eastern patterns) than to the florid designs most common in Japanese and Chinese art. The window curtains are mostly light blue satin and white lace. Over the doors rise panels containing pictures of the Watteau school. All the details of furniture, fenders, woodwork, knicknacks, though palpably costly, are of the ordinary London kind. Only one or two very fine old Chinese lacquer cabinets, some of the hangings and a few great clocks and candelabra of Empire date are not modern. The upper rooms are furnished after the same manner: the chief bedroom in light blue satin and white lace." The most praiseworthy features in this magnificent abode of wealth and bad taste are a prodigality of bath-rooms on every floor, and of elevators for saving the servants trouble. There is one elevator for the horses, of which 'eighteen or twenty of every size, shape and color," are stabled on the top of the house.

Perhaps the most interesting house described in the volume is the domicile of Miss Hozier, which the skill of the clever architect, Mr. William Wallace, would seem to have converted into a Liliputian paradise. Very pleasant it is to turn from the garish splendor of the Sassoon mansion and the Morrison "old curiosity shop" to the snug little home with an account of which Mrs. Haweis closes her book. The description is not

long, and we give it almost entire:

A very little door opens into a very little hall. The street door and the little half-doors within are made thorow-shining' with tinted quarry glass, which lightens the passage. What was once the 'front dining-room' door has been sealed up, and the small niche gained is utilized as a pretty nest for umbrellas. A tiny table accommodates the cards of visitors, and then at once begin the stairs, full face. How disagreeable a small flight of stairs facing us can be we all know; we would rather not be reminded. This flight has become an ornament. Instead of a strip of the very narrowest carpeting, which might have shown a few inches of painted wood on either side, every inch of the stairs' width is covered with Scinde rugs sewn together, forming a very pleasant velvety bed. The flat rods of shining brass relieve the somewhat murky red, and the wall is maroon, passing into terra-cotta color, and finally into an antique blue, in horizontal stages.

"At the turn of the stairs an ugly niche has been converted into a very elegant cabinet for English china. The woodwork is treated in the Japanese fashion as to shelves, but some of the close perforating is rather Moorish than Tartar. It is of well-fitted solid walnut,

and is backed with Japanese leather paper.

"The ordinary little mean staircase window has become a tempting seat, fitted with brown satin cushions, the sides and upper part being lined with old oak carvings of Italian origin. The window has been slightly thrown out, and the glass concealing the outside 'leads' has butterflies and birds irregularly dotting the quarries.

"Then comes one of the most ingenious features. Where the narrow stairs ascend to the drawing-room doors, Scinde rugs and soft-colored paint have formed a narrow, bright-colored alley, closed at the end by a big mirror, that of course deceives the eye as to the extent of the vista, and in which you get a complete reflection of the said bay-window. Before it hangs a fine lantern in hammered brass; above it a deep shelf supports more china.

"But the alley by no means leads to the drawingroom. A sort of passage has been built out over the
leads, supported on iron pillars, and this forms the very
quaintest introduction to the drawing-room, through
glass doors which once formed the back windows. This
charming détour ascends two steps, carpeted with Eastern webs, under an archway painted in two delicate and
transparent yellows, which give the eye precisely that
refreshing 'fillip' which a sharp flavor gives the palate
sated for the moment with a rich taste.

"The yellow here strikes the keynote of the drawingroom (once two tiny cells), which, without being a yellow room, has yellow like a resonant echo sounding through all the other colors. The ceiling is papered with a very small pattern, amber on white, so small that at a distance it presents only a general creamy ground, with a sort of 'texture' in the cream, like rough drawing-paper stippled over. This is bounded by a very deep frieze (a bold stroke in so small a room). the frieze being cream with an Adams pattern, swags and vases in plain gold. Here and there the gold on such a tint disappears into a sort of amber-brown; but in places the shimmer of gold comes out with very refined effect, like sun on a watery surface. No colors relieve either the gold or the cream. The wall is papered with a more pronounced amber in geometric pattern, and the chintz upon the chairs and corner settees is undeniably yellow, the two tints seen in a daffodil. These gradations of tone form a very sweet harmony, and are relieved by the blue Persian carpets, and by the bluish fringe, two feet deep, which conceals the mantelshelf, and the darker velvet that disguises the jambs. Pretty cassones and cabinets of fine old work, such as ebony and silver, old marquetry, and Spanish leather, but all conveniently tiny, mark the angles of the room, and give a soft note here, a strong one there, as is meet and right. Kelims and other Eastern portières shield the glazed doors and the windows. A gorgeous stool, covered with gold embroidery on orange silk, is redoubled in the narrow mirror dividing the windows.

"A mirror of seventeenth-century work hangs on the wall, and various Chelsea knicknacks on the broad mantel-shelf crowd beneath a looking-glass of really fine eighteenth-century pseudo-classic design, inclosing a painting in dark hues like old leather, representing

Phaeton.

"The upper rooms having been surveyed with pleasure—for the whole house is of a piece, with delicately colored woodwork and carpets—we descend along the mysterious alley before noted to the dining-room and library. What good taste has done with the two little back and front parlors is a marvel.

"One of the two orthodox fireplaces has been done away with, only that in the forepart of the room retained. It is now a fine point of interest; the mantel-piece itself being an old stone one, nearly flat, and, though narrow, running up the whole wall. It encrusts several very fine Persian tiles, whose lovely purples relieve the gray stone; in the centre a golden mosaic, surrounded with onyx balls, is let in.

"The ceiling of this room is blue (from which hangs a fine brazen sepulchre lamp, with repousse cherubim and twisted brass ribbons), and it is divided from a dull red wall by a frieze two feet deep of Japanese leather paper, cut into panels by Japanese mouldings of thin dark wood. An Empire convex mirror, above the Chippendale sideboard at the farthest end of the room, contributes a point of moving light. The door is painted in a dice-like pattern, somewhat Egyptian, and gives a point of interest, as a cabinet does.

"A snuggery opens at the hall's end, of which the soft bright decoration shines through the unclosed door with as quaint an effect as the distant vista in an old Dutch picture, say by Van der Meer or Delft. This is the library; and the eye is refreshed on entering from the Scinde-rugged stairs by a high blue dado, with a frieze so deep that it covers one third of the wall. The frieze is papered cream in a fine sunflower pattern. A ledge between it and the blue affords a resting-place for a fine collection of broad plates. The ceiling—Mr.

Wallace has always recognized the artistic propriety of coloring ceilings—is yellow. The mantel-piece, of Adams design, is surmounted by a Queen Anne divided mirror, of simplest shape, in an oblong frame; the grate is set in Dutch tiles. Kelims, dhurries, and other foreign hangings give a comfortable look to doors and tables, and the chairs, which are mostly about as old as the century, are covered with good Morris chintzes. What is chiefly remarkable about this bijou house is the skill with which every inch of room has been utilized and made to look like two inches, and the bad structural features treated so as to help, not damage, the general effect; and this can only be done by great experience and knowledge of the receding and projecting effects of certain colors."

#### HINTS FOR THE DRESSING ROOM.

SOME little contrivances which have added much to the appearance and comfort of the dressing-room of the lady who describes them are thus set forth for the benefit of others who may like to adopt them: "When a room does not happen to contain a hanging wardrobe, an excellent substitute may be effected by means of a set of those portable folding pegs, which can be bought for a very small sum, fastened to the wal! by strong nails. But dresses and cloaks are not sightly objects when hung up; and if not covered, they catch the dust in a manner very detrimental to their preservation. So I have adopted the plan of making a cretonne curtain (a light ground is the best) the required width and length, with several curtain rings at the top. I then procure at any hardware dealer's two of those little brass hooks to screw into the wall, which are used for hanging up cups in china closets—the largest size of these -and a strong piece of cane about three-quarters of a yard long. I screw in the hooks just over my pegs, run the cane through the curtain rings and fasten it up, the two hooks supporting each end. Thus a portable hanging wardrobe is at once made, and when the room is swept nothing need be done save to turn the flowing curtain inside out and pin it tightly round the dresses underneath it. When there are pegs behind the door the same sort of curtain can be put up and has all the appearance of a portière. The cretonne should match the window curtains and harmonize as much as possible with the shade of the carpet and the whole tone of the room. Boxes and trunks. which never look well in a bedroom in their natural state, may be converted into ottomans by cretonne covers, made to fit loosely and take off and on. A flat piece lined for the top of the box, a piping cord round, and a loose flounce gathered on is the best way to make them. And when curtains, box covers, portière, and hanging wardrobes are all made of the same pretty light cretonne to match, the effect is very good. When doing up 'a bedroom it is well to buy as many yards of cretonne as you are likely to want at first, in case of not being afterwards able to match the pattern. Nothing looks worse than a 'patchy' room, and the idea should be fully carried out or not attempted at all."

#### HARMONY IN HOME DECORATION.

THERE are special rules for decorating different rooms to make them exactly suitable to their particular uses; thus, the entrance-hall or reception-room should be grand and imposing, calculated to instill into the visitor a sense of the mansion's importance. dining-room should be just opposite in effect to the entrance hall. As a rule, dining-rooms are quiet and subdued in tone, for in this room the special attraction ought to lie in the repast upon the table, not in startling forms of decoration and furniture. It is not pleasant to have the attention rivetted by some example of decorative skill when the mind should be devoted to the consumption of the viands on the table. But by all means let the drawing-room be bright and cheerful. The character of this room ought to be such as will tend to promote pleasurable conversation, and this is fostered by the little odd but often expensive trifles, drawings, and articles of virtu, scattered about the room. If the walls are covered with paper let it be light (for no dark paper is suited to such a room) and of a color and pattern most adapted to show off any pictures or engravings that may be upon the walls, for if good pictures are hung upon a wall covered with an unsuitable paper their beauty will be lost, and most likely be passed by unnoticed; whereas, if they be

hung upon a suitable background, they will at once be prominently brought into notice. Likewise walls and carpets in all rooms ought to be of a color that will form a suitable background to the furniture of the room. Sometimes strong colors are chosen for the drawing-room walls in order to give them a degree of comfort and richness which lighter colors could not produce, and this is the most desirable when curtains to the windows are entirely dispensed with. The library should be rich both in its decoration and its appointments. Green will be found a capital color for the prevailing tone in a library. In this room everything ought to be characteristic of study and meditation. Let the bed-rooms be quiet and cheerful in tone. No paper with a striking pattern is suitable for a bedroom, for at a time of sickness the eye is apt to be irritated with the pattern, and the brain constantly at work counting the number of patterns from floor to ceiling, and from angle to angle. Such a paper is the constant worry of invalids, and for aught we know has a baneful influence over them when they are weakened by disease. In short our dwellings ought to be decorated in such a manner as will be best suited to our wants, and that consists in an harmonious combination of color and beauty of form, but be it remembered that utility must always have the pre-eminence over beauty. By the exercise of a little good taste, utility and beauty may nearly always go together.

YELLOW is the color nearest to light, and is agreeable and gladdening. Reddish yellow or orange is powerful and splendid, and excites lively, quick, and aspiring feelings. Yellowish red or vermilion is the active side of its fullest energy. Impetuous and robust men and savage nations are especially fond of this color. Children, when left to themselves, never spare the vermilion and orange. Reddish blue or lilac is a little more active in character, though it may be said to disturb more than enliven. Bluish red or purple still increases the unquiet feeling as the hue progresses. The general effect of red is quite as peculiar as its nature; it conveys an impression of gravity and dignity, and, at the same time, of grace and attractiveness -the first, in its deep dark state, the latter in its lighter tint-and thus suits both the old and the young. With green the eye experiences a healthy and peculiarly grateful relief. If of equal proportions of blue and yellow, the eye and mind repose on it as on a simple color.

A REVIVAL of wrought iron work is one of the interesting aims of the day in London. The movers in the matter, Messrs. Gardner, who recently got together a small but interesting show of examples at their premises in the Strand, are not mere archæologists; they do not contemplate a simply imitative revival, but are ready and anxious to adapt this manly old English and Flemish arteraft to the most modern of exigencies, for example, the electric light. Together with ancient and mediæval examples, they displayed work of their own, some of it done to figure in the installation-as the electricians say-of Edison's system. These pieces of handicraft showed indisputable designing power of the right sort, and much of that spirit of quaintness which characterizes the old work in iron. Shall we have, in time, an amateur development of this pursuit also, and meet now and then in society a gentleman blacksmith?

COLORS, as seen by artificial light, are very different from what they appear during the day, and even under the electric light, which is said to exhibit the natural hues of each color as effectively as daylight, there is a wonderful difference toward those of the warm colors, the cold ones, or blue colors, being the best brought out. The light diffused by artificial light being yellow, this color is rendered pale, and is frequently lost entirely; orange and red become warmer by this light; reds at night look more scarlet, as they borrow some of the yellow light; crimson looks brighter than by day; sky blue acquires a green tint; dark blue, by absorbing the light, looks almost black; and there is often a difficulty in distinguishing between blue and green; purple becomes redder if it inclines to red, and darker if to blue. Blue, to look well by candle-light, should be of a light tone; and if a dark blue must be used, it should have another of a lighter tone beside it, or be interspersed with white. A bright green, in conjunction with blue, will aid in lighting up the pattern, and is therefore useful for increasing the effect of a carpet or oil-colored work by night-light.

## Hinks for the Home.

CARPETS with one universal cool color do not readily get shabby.

PAINT when used in the house on walls should be of soft tints, light tones, and should never be varnished, the shiny surface being objectionable.

Do not overload your rooms with ornament. A superabundance of even the choicest ornaments will weary the eye and obtrude unpleasantly upon the notice.

PATTERNS in carpets should defer to general effect, so that their slight relief of color will not strike the eye at once, but rather gently remind it of their existence.

A RATHER long, large drawing-room would look well with cool blue woollen and silken draperies, woodwork creamywhite, or, for choice, two tones of olive green; chimney-piece to match, or perhaps ebonized, with ornaments of eastern china.

GLAZED tiles in fire-places, and for laying hearths serve a useful as well as an ornamental purpose; for the polished surface of the tiles reflects a considerable amount of heat into the room, and makes a cheerful glow which both looks and feels warm.

PAINT upon woodwork in rooms should always be of pure and simple colors and "flatted," the ordinary "graining" to imitate different kinds of wood being mere dissimulation, and as such to be entirely reprobated; the more cleverly it is done, the more absolute the untruth.

INSTEAD of curtains, which the modern form of bedstead renders incongruous and impossible, screens on either side of the bed are a much prettier and more healthy substitute. Screens insure privacy, they keep out the light if necessary, and are a great improvement to the looks of any room.

A DIAPER flock paper, with the pattern in strong relief, covering the wall to the height of the dado, headed by a surbase of moulded wood, the whole painted and flatted in tender
tones of green, with the upper part of the wall decorated with
creamy or delicate dull-blue paper, perhaps finished by a handpainted frieze and simple cornice, would make an unusual but
pleasant combination for a drawing-room.

DRAPERY, as a means of modifying the stiff and cold appearance of the entrance hall, is not made as much use of as it might be. Whenever it can be employed either as a portière over a door or across an archway, as well as for hangings for the staircase windows, it will, if made of suitable material, and harmonizing in color with the walls and wood-work, warm and lighten the hall and give it a much more homelike and hospitable aspect.

IT is of the first importance to have the furniture and fittings of a bedroom simply constructed and not too heavy to be easily removed for frequent cleansing. The carpet should never cover the whole of the floor; but only be laid down in the centre of the room and fastened with carpet-pins so that it can be easily taken up and shaken. The rest of the floor may be stained and varnished and kept frequently rubbed with beeswax and turpentine.

IN all purchases of furniture, insist upon honest material, little glue, and good sound workmanship, even if a sparsely decorated apartment be the temporary result. The lasting powers of these properties will pay high interest, and save money for other future wise speculations. Be proof against padding, let cushions be independent, make sure that comfort reigns within the arms of an easy-chair, and that to sit at ease upon an ordinary chair is not ludicrously impossible.

GOOD color for floors can be gained by paint, but being on the surface it quickly wears away. Stain is much better, for it sinks into and becomes part of the wood, and when polished with beeswax and turpentine is a protector and disinfectant. If a floor is very unsatisfactory, have the boards planed down one quarter of an inch, and covered all over with narrow oaken or well-seasoned pine planks of that thickness and three or four inches in width, fitted with extremest nicety.

MUCH ingenuity might be displayed to the advantage of cornices for small rooms, which are often lofty out of all proportion. Here it would be found an improvement to let the major part of the cornice be upon the wall, only intruding slightly upon the ceiling area, which would look the larger for non-interruption. A simple border of ivy, oak, or other shapely leaves, simply suggested in plaster, would suit many rooms better than the usually too assertive mass of badly proportioned linear mouldings.

THE decoration of bedrooms cannot be too simple, the principle thing being to select a paper that has an all-overish pattern that cannot be tortured into geometrical figures by the occupant of the chamber, who, especially in hours of sickness, is well-nigh driven to distraction by counting over and over again the dots and lines and diamonds which dance with endless repetition before his aching eyes. For the same reason it is well to avoid the use of light or bright colors, and especially to study harmony of effect, and to eschew contrast.

IN a room where pictures and ornaments are varied, and consequently many bits of bright color are about, paint may make a warm and comfortable background. The colors chosen should never be vivid; quiet olives and blue-greens make an excellent dressing for walls. In distemper soft colors are easy to get; but though cheaper than paint it is not so durable; it presents, however, a charming surface for painting in body-color; and decorative floral or other designs, if used upon it, look uncommon and artistic. They should not be of too elaborate or difficult a nature, as the surface is perishable.

A NOVELTY in the way of centre-table ornaments to be introduced soon by Messrs. James M. Shaw & Co., is an architectural arrangement about three feet high, of mirrors and colored glass, in the form of a Moorish tower, the Dome of which is a receiver containing water enough to supplynumerous tiny fountains which will play for two hours without interruption. Around the base and at other points of the structure are receptacles for flowers. The same firm is importing pretty little occasional tables, inlaid with porcelain plaques and mounted with smooth brass mouldings in Louis XIV. style.

A BROAD rule, with but rare exceptions, should be observed in the choice of patterns for all folded hangings whether for walls or windows. All stripes of color or design, whether distinct or indistinct, should have a horizontal, not perpendicular, arrangement; for it is obvious that an upright stripe may be altogether lost in a fold, whereas the horizontal line must continually re-appear at the same level, when the eye easily supplies the idea of the part lost in shade or fold. Very sharply defined stripes in patterns are not to be recommended, but rich blending of decorative forms, full of suggestion, is better.

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ONE of the great snares of the metal-workers of the present day is their aptitude to reproduce ecclesiastical forms in domestic work, and a purchaser must be constantly on his guard in choosing the metal fittings of his house or he will have a

church corona over his dining-table and an ecclesiastical scuttle for the reception of his secular coal. Even where the main outline of the work is not of an ecclesiastical character, Gothic crosses and battlements and finials will assuredly crop up and spoil the propriety of the design: for ornaments which would be appropriate enough in a church are quite out of place when used to adorn articles of domestic use.

to adorn articles of domestic use.

BEDROOM walls covered with chintz, stretched tightly in panels, are exceedingly clean and pretty, but the panels must be arranged so as to allow of being easily taken down and cleaned. Lady Barker says: "The prettiest walls I ever saw thus covered, were made of chintz, with a creamy background and tendrils of ivy of half a dozen shades of green and brown artfully blended, streaming down in graceful garlands and sprays toward a dado about four feet from the ground. It was a lofty room, and the curtains and screens were made to match, of chintz, with sprays of ivy, and a similar border. I know other bedroom walls where fluted white muslin is stretched over pink or blue silk (prettiest of all over an apple-green batiste)."

ALWAYS secure a considerable amount of plain

ALWAYS secure a considerable amount of plain neutral color in your rooms. It is not generally known that one reason why old painted windows are so much more brilliant in effect than most modern ones is that in the best period of painted glass this maxim was always borne in mind, and that nearly three-fourths of a painted window was composed of white glass. By this means the bright colors lose none of their brilliancy by juxtaposition with each other. Your room is simply a frame or a background, and you must keep in mind what will best set off the picture it is destined to contain. No pattern, however good, is so restful to the eye or mind as plain color, which in a room should fulfil the same object as the white glass does in the old windows.

A JAPANESE effect in a drawing-room may be produced at but slight expense, by the dado being composed of fine yellowish matting, headed by a surbase of ebony, or ebonized oak, or walnut or stained wood, the wall above distempered a pure pale Japanese green or gray, divided into compartments by mouldings, which should match the surbase. These compartments might be decorated delicately and slightly after old Japanese models, or each compartment filled with genuine paintings from Japan on the finest matting, which may now be purchased at various shops devoted to foreign decorative art. Where there are but few ornaments or pictures they have an interesting and charming effect. In this case as much Eastern furniture as possible would be desirable.

INSTEAD of using the conventional tea-service all of a pattern, many persons prefer, for their personal use, to pick up a stray teapot here, and a milk-jug and perhaps a sugar-bowl somewhere else. So long as the objects are pretty and harmonize, it is not absolutely necessary that all the pieces should "match." At some of the Japanese stores, or at Messis. James M. Shaw & Co's, who have a good selection to choose from, one may at any time pick up, for a mere song, a few pieces which may be quite an ornament to a tea-table. It is a mistake, in our opinion, to discard a favorite tea-service, or dinner-service, as is often done, simply because many of the pieces have been broken and cannot identically be replaced. Retain the good pieces and let the places of the lost ones be taken by others of harmonizing furn and color.

Ancient Persian carpets are so rare and costly, ex-

harmonizing farm and color.

ANCIENT Persian carpets are so rare and costly, except to the traveller, that few need hope to possess them, but should such luck befall there is no fear of inharmonious combination with other decoration. The potent yet dusky shades of reds, blues, and yellows, the congruous combinations of strong contrasts, which with our poor modern crude tints would be most objectionable, the elaborate and almost invariably small decorative patterns, give a strange beauty, unequalled in these lacklustre days. There are carpets from which emanates a brilliance like burnished gold and veritable gems; such colors, so intense without glare; such forms, so suggestive of absolute perfection of design, cannot fail to convince those who study them that all other carpets, old and new, for beauty fall far behind the ancient works of the masters of decorative art.

THOSE whose taste for color has not been properly

works of the masters of decorative art.

THOSE whose taste for color has not been properly developed, will find that at first a steady hold to delicate, perhaps for a time they may think, dull colors, will afford comparative security; a kind of Quaker uniformity the very reverse of vulgarity. When knowledge gives strength, fancy may venture on bolder flights, always remembering that in the choice of the decoration for living-room walls, we must be strongly guided by various circumstances. Are there many pictures to be hung? Are there many ornaments to be placed? In either case the colors of paint, the patterns of paper, or other decorations must be soft and subservient or they will impair the effect of the beauty of form and tint in pictures and pottery. Is the room in question too low? A perpendicular treatment will relieve the eye. Is height the objection? The line of a surbase will suggest length, and detract from height.

A NOVEL and artistic decorative treatment of the odd parts of a room, such as the spaces offered by arches, corners and mantel friezes, has been adopted by F. R. Hilger & Co., a well-known Chicago firm of wall-paper dealers. This consists in the introduction of hand painting in thin oils on gilt paper, adapted to the special space it is desired to cover. The designs are sometimes adopted from the paper itself. For example, when a wall-paper contains poppies in the frieze, a design which has poppies for its motive may be painted for the arch space, in the same colors as are used in the paper frieze. This however, is not always done. In a bedchamber in a Michigan Avenue house, the archway of the alcove in which the bed was placed had a charming design of pink and blue morning glories, noteworthy not more for the delicacy of the coloring than for the freedom of the drawing. In the same house the frieze over the diningroom mantel had a bare bough and naked twigs on which a flock of birds were sitting, finding comfort apparently in the blazing fire beneath. Thus a good deal of fancy can be introduced in a simple but thoroughly artistic way. The work is excellently done for Hilger & Co., by Mrs. Jenkins of Chicago, and deserves to become popular,

It is rather a bold proceeding for an English firm of

IT is rather a bold proceeding for an English firm of decorators to announce their intention of rivalling the famous handmade carpets of the East. But this is what Mr. Morris and his business associates have done. They point out with justice that the excellence of the Indian and the Persian carpet is now little more than a tradition, and the mass of the goods coming from those lands "are already inferior in many respects to what can be turned out mechanically from the looms of Glasgow and Kidderminster." In short, the art of carpet-making, in common with the other special arts of the East, is either dead or dying fast, and it devolves on Western nations to revive it, and in doing so not imitate the Oriental objects in design, but show Western ideas, guided by those principles that underlie all architectural art in common. It is not too much to say that Mr. Morris has proved equal to the serious task. What he calls his "Hammersmith carpets" are certainly models in purity of design, harmony in coloring, and honest workmanship, if those Messrs. Elliot & Goodwin, his agents in this country, have imported for the Cornelius Vanderbilt mansion may be taken as fair examples. These were all specially designed for Mr. Vanderbilt. One made for the main hall measures 42 feet by 11 feet 6 inches, and another which is to go under the staircase is 13 feet square.

CEILING AND WALL COLOR DECORATION.

WILLIAM MORRIS, in his "Hopes and Fears for Art," says: "Theoretically, a paper-hanging is so much distemper color applied to a surface by being printed en paper instead of being painted on plaster by the hand." "But, practically," he adds, "we never forget that it is paper." It is on this ground that Mr. Morris objects to paper ceilings. "A room papered all over," he says, "would be like a box to live in." "Beside the covering a room all over with cheap recurring patterns in an uninteresting material," he can suggest nothing better than painting the flat of the ceiling and leaving white the blank space occupied

by the hideous plaster ornaments and cornices found in most modern houses.

If we were, indeed, dependent upon "cheap recurring patterns" for ceiling decoration and if all wall-paper were necessarily such an "uninteresting material" as Mr. Morris represents, there might be some force in his argument. But the improvements in the art of the wall - paper designer have made his objections invalid. If he could accompany us to some rooms we could show him in New York he would see how varied are now the resources of our wall - paper men and how a clever decorator could use their productions conjunction with flat painting in such a way that a close inspection would be necessary to decide where the one left off and the other began. would take, for instance, the lofty dining - room at the Gilsey House looking on Twenty-ninth Street, which has recently left the hands of the workmen of Fr. Beck & Co. The scheme of color there is admirable. Had such

decoration been executed wholly by hand it would have cost many thousands of dollars, and probably it would have looked much inferior. The woodwork is painted a greenish-gray. There is a dado of metalized flock paper extending to the height of the tops of the chairs, and above this a broad band of red velvet paper, separated by a plain black rail from the field, which is of a strikingly beautiful French paper of Renaissance design upon a corded gold ground. A frieze of blue velvet paper cleverly paneled in harmonizing tints gives the effect of light and air to the upper portions of the walls, the colors merging pleasantly with those of the ceiling, which is also paneled with a degree of skill, surprising

indeed when it is considered that it is only that "uninteresting material" wall-paper that we are looking at.

The large café at the Brunswick Hotel, decorated by the same firm, is another striking example of the valuable aids to interior decoration afforded by judicious employment of the many recent improvements in the manufacture of paper wall hangings. In this instance, however, paper is not used much except for the ceiling, where a creamy ground dotted with gold and silver star forms is used with good effect. The wall space seems to be covered with a thickly painted flock-paper, of subdued yellowish hue, as hard as plaster and more serviceable, the dado being cherry-wood surmounted by

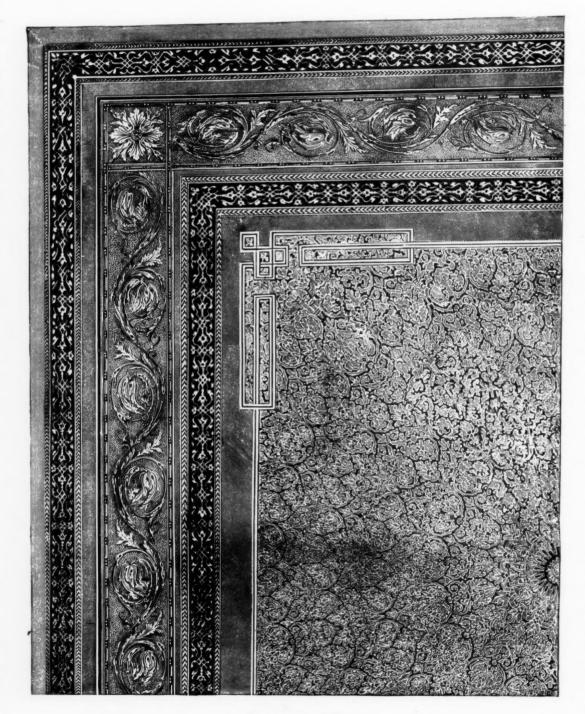
original and serving only to break up the color. The other ceiling decoration with its graceful Renaissance border we find less labored in composition and altogether better suited for use in an ordinary dwelling. Pale olive, light brown, light blue, shrimp pink and gold give the coloring of the border, and the centre is a delicate combination of cream and gold. Apart from Mr. Morris's, we think, somewhat unreasonable dislike of ceiling papers, we find in his opinions on interior decoration set forth in his "Hopes and Fears for Art," very little to which we would take exception. Indeed we heartily commend this little book to the attention of our readers. His hints to decorators on the use of color on walls may especially be read with profit. He

says truly that though we may each have our special preferences among the main colors, which we shall do quite right to indulge, it is a sign of disease in an artist to have a prejudice against any particular color, though such prejudices are common and violent enough among people imperfectly educated in art, or with naturally dull perceptions of it. Still, colors have their ways in decoration, so to say, both positively in themselves, and relatively to each man's way of using them. Here are some of the things he seems to have noticed about those ways:

Yellow is not a color that can be used in masses unless it be much broken or mingled with other colors, and even then it wants some material to help it out, which has great play of light and shade in it. The light bright yellows, like jonquil and primrose, are scarcely usable in art, save in silk. whose gleam takes color from and adds light to the local tint, just as sunlight does to the yellow blossoms which are so common in nature. In dead

nature. In dead materials, such as distemper color, a positive yellow can only be used sparingly in combination with other

Red is also a difficult color to use, unless it be helped by some beauty of material, for whether it tend toward yellow and be called scarlet, or toward blue and be crimson, there is but little pleasure in it, unless it be deep and full. If the scarlet pass a certain degree of impurity it falls into the hot brown-red, very disagreeable in large masses. If the crimson be much reduced it tends toward a cold color called in these latter days magenta, impossible for an artist to use either by itself or in combination. The finest tint of red is a central



CEILING-PAPER DESIGN.

a broad band of what looks like interlaced metal strips, but is really metalized plaster.

The two ceiling decorations illustrated herewith are from new papers by Beck. The one on this page, if used with the full border, would of course be too elaborate for any ordinary room in a private house, although the centre with its cream ground and light olive, gold and silver diaper is so delicate in tone and subdued in pattern that it would hardly be out of place on any ceiling. Olive, brown, gold and silver, accented with crimson and black, give a rich effect to the border, the elaborate patterns which seem, necessarily, so conspicuous in our illustration almost disappearing in the

one between crimson and scarlet, and is a very powerful color indeed, but scarce to be got in a flat tint. A crimson broken by grayish-brown, and tending toward russet, is also a very useful color, but, like all the finest reds, is rather a dyer's color than a house-painter's.

Pink, though one of the most beautiful colors in combination, is not easy to use as a flat tint even over moderate spaces; the more orangy shades of it are the most useful, a cold pink being a color much to be avoided.

As to purple, no one in his senses would think of using it bright in masses. In combination it may be used somewhat bright, if it be warm and tend toward red; but the best and most characteristic shade of purple is nowise bright, but tends toward russet.

Mr. Morris recommends the decorator to be very

careful of bright greens, and seldom, if ever, use them at once bright and strong. He also cautions him to beware of dirty greens. Very sound advice and especially interesting as coming from Mr. Morris, for he has been held mainly responsible - unjustly, he tells us -for the introduction of that dingy, biliouslooking yellow green," which has had such a vogue in England and the United States.

But if green be called a work-aday color, surely blue must be called the holiday one, and those who long most for bright colors may please themselves most with it; for if you duly guard against getting it cold if it tend toward red, or rank if it tend toward green, you need not have much fear of its brightness. Now, as red is above all a dyer's color, so blue is especially a pigment and an enamel color: the world is rich in insoluble blues, many of which are practically indestructible.

There are not many tints fit to color a wall with. Here is Mr. Morris's list of them:

A solid red, not very deep, but rather describable as a full pink, and toned both with yellow and blue, a very fine color if you can hit it. A light orangy pink, to be used rather sparingly. A pale golden tint, i.e., a yellowish-brown; a very difficult color to hit. A color between these two last—call it pale copper color. All these three must be prepared with great care. If they are muddy or dirty failure is inevitable.

Tints of green from pure and pale to deepish and gray: always remembering that the purer the paler, and the deeper the grayer.

Tints of pure pale blue from a greenish one, the color of a starling's egg, to a gray ultramarine color, hard to use because so full of color, but incomparable

when right. In these one must carefully avoid the point at which the green overcomes the blue and turns it rank, or that at which the red overcomes the blue and produces those woeful hues of pale lavender and starch blue which have not seldom been favorites with decorators of elegant drawing-rooms and respectable dining-rooms.

#### BACKGROUNDS FOR PICTURES.

THERE can be no greater mistake than to hang paintings on dirty light tints, which always "drag down" the tones of the pictures themselves, instead of setting them off as some suppose. Another point is that the frames or mounts of the pictures must

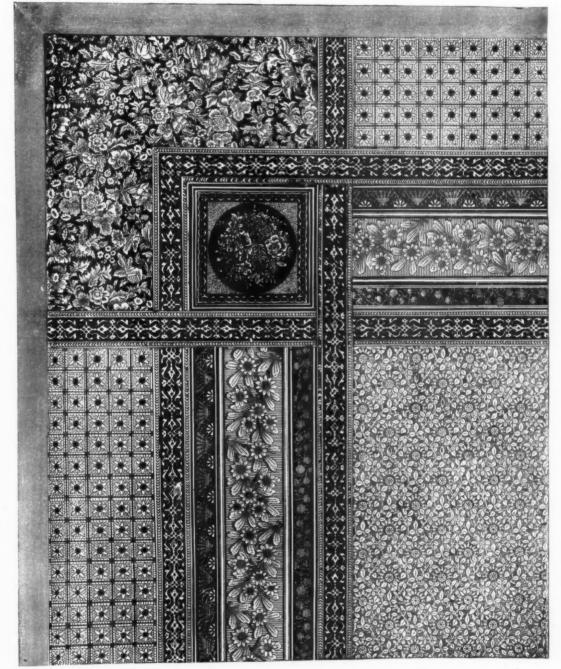
painted wall is the background best adapted to set them off to advantage; but, if paper is employed, it should be chosen of some tertiary tint, powdered with geometrically arranged conventional flowers and leaves. If tertiary tints are not approved, a design into which are introduced in minute portions the primary colors, will produce a warm, rich effect, and will yet be free from even a suggestion of vulgarity, provided only that the colors are well balanced. As walls must be considered merely as backgrounds to the objects in the rooms, obtrusive patterns of fruit and flowers are objectionable; for, in so far as they become prominent and conspicuous, they detract from the objects they are intended to set off.

Where pictures are hung the carpet should be of a

small pattern and of a dark color. The contrast will apparently give them an augmented light. But if the room is covered with carpet of gay colors - scarlet, orange, yellow, light blue - in huge scrolls, and forms, with roses large as red cabbages, and tulips the size of quart pots, the vision becomes disturbed, and the delightful gradations of tint the talented artist has so intensely studied are totally annihilated by this vulgar tawdriness and want of repose.

MAKERS of marble fireplaces in England, spurred into competition with the makers of wooden mantels, who have for some time past matters all their own way, are producing marble overmantels with bevelled mirrors and all. The Philistine ironworker, who thinks he is never so artistic as when imitating marble or wood in metal, is doing the same sort of thing in iron painted to look like wood. The Ironmonger, the organ of the trade in London,

exultingly announces that a certain firm are producing hall furniture in metal, such as "it would be impossible to distinguish from carved wood without handling them," and adds with triumph that, as the seat of a particular "black and gold chair" is an imitation of mahogany, "with stain border and plain centre panel," the metallic composition of that would probably escape notice altogether. It seems as if it would require more than one generation of Eastlakes, Dressers, and Morrises to bring about any kind of art reform in some of the trades in England. America is bad enough in this regard, but we do not recall any trade journal in this country which has made quite so shameless a boast of a sham.



CEILING-PAPER DESIGN.

be taken into account. White mounts in gilt frames are useful where the wall is rather pale, or of mixed coloring; but should be excluded where the pictures hang on dark grounds. If the pictures are few and far apart, especially if "water-colors," they are best hung on quiet tones of not too dark color. If numerous, the tone of the ground may be strenghtened with advantage. In the latter case, and for paintings in oil, a rich red has no rival as a ground color. A poor or dusty-looking red is not good. The proximity of black rather tends to enfeeble water-colors (which lack depth in the dark tones and shadows), but is beneficial to oil-paintings, which thereby gain in purity.

When there are many pictures to adorn a room, a



ETCHING ON POTTERY OR PORCELAIN.

II



NE of the best grounds for etching on china or earthenware is the following: melt beeswax in turpentine, then strain it through fine silk; let it be perfectly fluid; to this add about one-sixth of the quantity you have of the fluid wax to black Japan or Japan var-

nish, varying the quantity of "Japan" according to the heat of the weather, allowing more if it is hot, and less if it is cold. The manner of laying on this ground will vary according to the shape of the article, whether it be a flat tile or plaque, or a vase or other moulded shape.

Before laying on the ground, it is necessary that all the other parts of the tile or vase should be protected from the action of the acid. This may be done by coating the back and edges of the tile, or the exposed parts, with Brunswick black, or black Japan. Every part, with the exception of that upon which the ground has to be laid, should be thus treated.

The tile or other article must be made perfectly clean and free from grease; this may be done best by cleaning it with whiting. The hand should not touch the surface, or the ground will not hold fast in that place. In laying the ground on flat surfaces, the composition should be poured upon them and allowed to drain off, the article at the same time being turned round, so as to cause the ground to lie equal in body all over. This method cannot be used in the case of a vase, and these, and like shapes, may have the ground laid on pretty freely with a brush, and then be turned about until it is uniform in substance all over the part to be etched. When a quantity of articles have to be done, the vases may be dipped into the composition, and manipulated as before.

For etching with the point on copper, it is usual to hold the plate over the smoke of a wax taper or candle until the ground flows even, and is blackened by the

smoke. This enables the etcher to see his work better, and takes off the glare of the polished surface of the varnish ground; but for the present purpose this is not required. When grounded, the article should stand for a few days with the grounded side leaned up against a wall, so that the dust will not settle upon the surface while it is soft. It will then be ready for etching.

The acid to be used for etching on china and earthenware is the same as that used for etching on g'ass, viz., hydrofluoric acid. When fluor spar is gently heated with sulphuric acid in a lead or tin capsule, hydrofluoric acid is disengaged; this has the property of etching glass; and it is this acid we use for etching upon china. There are two methods of using the acid. One is by means of the vapor produced by placing fluor spar in a shallow vessel and pouring sulphuric acid upon it until the spar is covered. The action of the acid upon the spar produces hydrofluoric acid in vapor. The article to be etched, when prepared, is placed over this vessel, face or etched side downward, and the vapor (which is the acid) condenses upon the etching

and gradually eats away or corrodes the parts left exposed to its action. The vessel with the acid in will, of course, require to be covered with cloth or wrapping, so as to prevent the fumes being wasted. The etching will have to be taken up and washed with pure water occasionally, to see how the acid is doing its work, and whether it has eaten deep enough, or if the ground is breaking up or standing firm. We have no absolutely safe guide in this case as to the strength of the acid, as

that will depend upon the strength of the sulphuric acid and the hardness or otherwise of the fluor spar, some having a greater quantity of foreign matter incorporated with it than others; consequently, the strength of the acid will vary, and this is why it is so important to examine the work frequently.

The other method of using the acid, is to immerse the article in the hydrofluoric acid. For flat articles, such as tiles and plaques, the best plan will be to



OLD DELFT FAYENCE EWER.

IN THE LATE HAMILTON COLLECTION (SEE PAGE 99).

have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre, which, for flat articles, may be about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry it should be again coated with the black, and then covered all over with thin calico while the black is wet. The last coat of black will soften the previous



OLD DELFT FAÏENCE PLATEAU.

IN THE LATE HAMILTON COLLECTION (SEE PAGE 99).

coat, and the whole will form a strong glue-like substance, upon which the calico must be laid perfectly straight. When this is done and dry, two or three more coats may then be put upon the calico. By this means we get a perfectly water and acid proof bath for our work, much better and cheaper than gutta-percha or any other material.

It will be found always the safest and best plan to make a trial of the strength of the acid before submit-

ting any important work to its action, and it should always be borne in mind that the acid bites more evenly and cleanly when not too strong. When the acid is used too strong it bites fiercely and makes ragged lines and is apt to break up the ground by eating away the lines underneath the edges of the ground; about two-thirds water to one-third acid is a tolerably safe strength to use for china. Those using this acid must avoid as much as possible inhaling the fumes which arise from it while it is doing its work, it being a powerful solvent of animal matter and, of course, injurious. The greatest care should be taken in the matter, and when it is feasible a respirator may be used with advantage.

When the ground is hard enough and ready for work the design may be traced upon it by rubbing over the back of the drawing with whiting, chalk, or dry white lead. The design is laid upon the ground and the lines are gone over with a fine point of any kind, which transfers the drawing on to the ground in white lines. We now use the etching needle, and go over the lines on the ground, removing or clearing away the ground from them and leaving the china exposed; any broad parts, such as backgrounds, may then be scraped away by using flat steel scrapers or any other tool that will effect the purpose. Another method obviates the necessity for scraping away the background. It is as follows: First see that the tile is perfectly clean, then trace on the design in part, that is, only the outline of the figures or ornament, leaving the detail. Then take a brush or pencil and cover the figures or ornament with the etching ground, leaving all the broad parts, such as the background, which has to be eaten away with the acid, untouched. When this is dry the drawing may be placed upon the parts covered, and the detail traced in as before, and then etched with the

There is another process which will be found very effective for etching upon china, and may be called the brush process. The modus operandi is as follows: Let the tile be cleaned thoroughly with whiting, and take care not to touch it with the fingers. Now crush a soft pastile or colored crayon into a fine powder and

mix it with a strong solution of white sugar; work it well with a palette knife, and then add to it a solution of ox gall, about equal in quantity to half the solution of sugar. With this solution and a sable or camel-hair pencil, the lines of the drawing are painted on the tile, using it pretty freely. When this has been carefully and correctly done make a solution of the ordinary etching ground in ether; pour this upon the tile and let it drain off, then place the tile in a moderately heated oven, in order to expel the ether and harden the ground. Put the plate or tile into the acid bath, and when it has stood some time brush it over gently with a feather; this will remove the sugar and gall compositions and leave the lines free for the action of the acid. The acid should cover the tile to the depth of half an inch, and if a trial has previously been made we shall know exactly how long the tile must remain in the bath to allow the acid to bite deep enough. It should then be taken out of the bath and well washed with clean water to remove all the acid, and if it is found not to have bitten deep enough it may be put into the acid again. But if

one part of the lines in not deep enough those parts that are can be stopped out or painted over with the ground, or with Brunswick black alone, and again put into the bath. When the work is done the ground may be washed or cleaned off the tile with turpentine, or petroleum oil, the latter being the best. When clean it will then be ready for applying the colors.

Having for the convenience of description taken a tile to work upon, we will suppose that the etching is com-

pleted, and that the subject consists of one or two figures, with all the detail of dress, etched in lines, and with the background eaten away in one solid mass. The tile will then appear as having white glazed figures on a dull semi-rough background. This latter, however, may have a flying bird or a tree, or may be quite plain. For coloring the lines of the etching and the background there are two kinds of mixtures available, namely, quick hard drying varnish paints and the vitrified colors ordinarily used for painting upon china. The same method of applying them, however, may be used, the only difference (with the exception of their durability) being that differently prepared colors are required, and a different medium for thinning them to a working consistency. In all cases it is better that the colors applied should be dead or without gloss. A beautiful contrast is thus obtained which is always pleasing. The choice of the colors for this purpose will of course be a matter of individual taste. It may be suggested, however, that blue is an excellent color to put into the lines of the etching on the white glaze. This is best made (when using varnish colors) from ultramarine-blue and white -the white may be white lead, zinc white, Charltonwhite, or any other permanent white. The blue, with a little japanner's gold size or copal varnish, must be rubbed up with a palette knife. It is then mixed with the white to the required shade. Then add as much gold size or varnish as will serve to bind the color when thinned down to a proper consistency, taking care that it has sufficient body to be solid and opaque. Whatever varnish is used should be quick drying. If properly mixed it should dry hard enough in about an hour. The whole of the etched parts of the tile may now be painted over with this color, using a hoghair fitch or other brush, care being taken that the lines are all well covered and none missed. Now let it stand for an hour until it gets set or dry. We must then use a piece of hard wood cut square at the ends and scrape off the superfluous color-steel scrapers may also be used. If this is properly done, the whole of the blue will be cleaned off the face of the tile, leaving color in all the lines. This will be easily done with a little practice. We now paint in the background any desirable shade. A dark red ground made from Indian red, and black or blue with it, makes an harmonious combination of color; a deep blue background with pink figures and ornament, with the lines of the etching filled in with the dark red or brown, is also very effective. As a matter of course there are several styles of coloring which may be adopted. In coloring in the etching and any other part of the tile with the various colors, care should be taken that the color is so mixed as to bind it firmly to the tile without having any gloss, which it will have if too much gold size or varnish is used. The same plan of operation may be used in applying the vitrified colors to the tile, but they will require to be subjected to great heat in the muffle or furnace. But the varnish process, if done properly, will answer the purpose, and for many purposes to which these tiles may be applied, will last for a hundred years, because the color not being on the surface of the tile, but on the sunk parts of it, is not subject to abrasions, or worn off in dusting or wiping.

CERAMIC DECORATION WOMAN'S WORK.

In an interesting article a magazine writer, after còpious extracts from the writings of those who have travelled among the various savage tribes of the globe, shows that among such peoples generally the art of pottery making is, at first, exclusively practised by women, the reason being that the fabrication of earthenware is primarily and essentially a branch of culinary work-the latter everywhere falling to the lot of the gentler sex. Among savages man is the hunter, fisher, and warrior, while the woman takes care of the house and the culture of the field. When, however, in the progress of the tribe in culture, the practice of the art of pottery comes to be a trade or profession, and to interfere with the household work, it passes naturally into the hands of man, and it will be every case where men make earthenware the tribe has advanced considerably beyond the savage state.

But savage woman not only makes the vessels of clay, she also ornaments them, and if the fictile art has originated with her, and has grown up under her hand, it seems no less probable that the ornaments she uses should have originated with her; and the probability is increased by the fact that to her falls the work of spinning and weaving, and of making and decorating personal ornaments and clothes, and of making baskets



OLD CELADON CHINESE VASE,

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

and mats. She is everywhere the primitive decorative artist, and to-day it is the exception that man occupies himself with ornamental art even in civilized countries. Woman covers with ornament everything her hand touches, and the lady in her boudoir industriously em-



OLD ENAMELLED CHINESE PORCELAIN FOUNTAIN.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

broiders, on some article of mere luxury, the same series of frets and scroll borders that, on the Amazon, the savage unclothed squaw as diligently and with as firm a hand traces with a spine on the damp surface of the clay vessel she is fashioning.

Some prominent decorators of porcelain have been women. Angelica Kauffman was employed by the Dresden manufactory. Thomas Frye, of Bow, had two daughters who assisted him in painting china. One of them married Mr. Wilcox, of Worcester, and became very eminent as a decorator. Wedgwood, in a letter to Bently, 1769, speaks of her in high terms of commendation. He engaged her in that year. She painted the best figures and groups in his Etruscan ware between 1769 and 1776, and heads the list of female painters who were employed upon the celebrated Russian cream-ware service on which Wedgwood expended such great care and labor, and which did so much to establish the world-wide fame of his fabric, when finished in 1774. The Empress Catherine is said to have paid £ 3000 for this service, which was decorated with English landscapes, chiefly of gentlemen's seats and renowned places. Madame Binet, née Sophie Chanon, Madame Maqueret, Madame Bailly, Louise Parpette, Madame Gerard, and a dozen other ladies, were distinguished painters at Sèvres. In Wedgwood's catalogue of 1787, he says: "I have lately been enabled to enrich it (the catalogue) with some charming groups which Lady Diana Beauclerc and Lady Templeton, whose exquisite taste is universally acknowledged, have honored me with the liberty of copying from their The Doultons, of Lambeth, employ female designs." decorators for their best work.

#### ADVICE TO NOVICES.

SOME advice to decorators of pottery given recently by Mr. J. P. Bacon, head-master of the Stoke-on-Trent School of Art, in walking round the exhibition at Newton Abbot, may be read with profit by students on this side of the Atlantic. He commented upon a fault there shown, a general one in painting plaques, namely, that the subject was spread out over the whole surface, instead of treating it decoratively. Early practice of painting might be much better done on paper, or on canvas, than on pottery. A little plate on which storks were depicted, where a border was left, came nearest to the ideas of the judges as a piece of decoration. Other works caused the remark that "pottery was a bad medium to practise painting upon." practise on paper, and then make some trials on pottery, and find out what colors would fire together. In firing the colors would often separate. That was particularly the case with red. There were in the potteries cartloads of amateur work sent there to be fired; but when it came out of the oven, from the neglect of these precautions, much of the color had gone altogether, and the painter received his work all blurred. If too much medium was used, the color would go in the fire with it. Taking an enormous plaque with swans upon it, Mr. Bacon expressed an opinion that the effect would be much better gained either in oils or watercolor in the ordinary way. For the labor bestowed on such a plaque, and the risk run, one did not get commensurate result. With reference to jars with colored slip decoration, he observed that conventional ornament and natural treatment on the same jar were not consistent, nor good decoratively in the eyes of the judges, because lines of decoration should never interfere with the shape of the object decorated. The purpose an object was intended to serve should also be kept in view. A plate was intended to hold food, and should be decorated accordingly. Mr. Bacon urged that sgraffito work might be greatly extended. It might be done cheaply and well, but drawing was the principal thing to be acquired. It must be drawn with much correctness and care, and with good firm lines. Fine lines done with a needle were simply waste of time, as the fire would probably destroy them.

THE farence plaque, by Anker, which, by courtesy of the owners, Messrs. Gilman Collamore & Co., we illustrate on our first page this month, is certainly one of the most admirably executed heads that has come from the famous factory of Deck. The blonde hair and beard of the subject of the picture—who apparently is some French nobleman of the sixteenth century—blend equally well with the carnations of the face and the dead gold background, with its raised fleur-de-lis decorations. The doublet is a delicate light blue, the shirt white, and the mantle and hat are reddish purple, the feathers of the latter being agreeably tinted in a lighter shade of the same color.

#### EMBROIDERY NOTES.



MBROIDERY on household linen should be done very smoothly, as each washing contributes to its roughness if any uneveness is left. For this reason outline stitch is preferred for all work which comes into general use, although the most exquisite silk embroidery is found on crash, and South Kensington work in crewels is common. Toilet covers

and tidies are usually done in crewels. Tidies now have the ends finished with bands of drawn work and the embroidery is introduced in rows of branches with flowers, as if

growing, while sprigs with flowers are scattered over the surface. Toilet covers have bands of drawn work with flowers in sprays between, or a single band of drawn work with the flowers directly above. In either case it is not necessary to embroider the surface.

The flowers in use at present are much the same as heretofore. The old-fashioned ones have not yet lost favor. The yellow Maximilian daisy, the violet, the wild rose, the carnation pink, the buttercup, clematis. fall roses, and many varieties of the aster, and chrysanthemum are seen almost exclusively.

Buffet-covers are in linen crash, not too fine, and are done in outline stitch in combination with drawn work. A buffet-cover lately seen was divided into panels each of which had a spray of fruit done in outline in various artistic shades, no attempt being made to copy the actual hues. Significant sentences are usually introduced in old text disposed irregularly. On the buffet-cover above mentioned was the couplet:

#### "Better cheer may you have, But not with better heart."

The modern buffet is preferred with a wooden slab and the cover is needed as a protection to it. Where the slab is marble, the cover is necessary as a protection for the glass or china liable to be broken if too rudely brought in contact with the hard surface. In any case the buffet-cover is now to be found in every well-appointed dining-room

Sofa pillows intended for actual use are made chiefly of linen; at the same time they are as handsome as their more elaborate and less useful kindred intended solely for ornament. The linen, generally yellow, is stamped in an appropriate design, usually a connected series of scrolls or arabesques about a common centre. The out-

lines are worked in buttonhole stitch with linen thread. Different ornamental stitches are introduced between the lines of buttonholing with the same linen thread, and spaces, representing, for example, the centres of conventionalized flowers, are filled in with a network of the thread. When finished the material outside of the buttonhole work is cut away and the design is hemmed down dexterously upon a colored foundation. This is usually of satin, but may be of any material. Similar sofa cushions are made of much more costly materials, the design being plush couched down or finished with tinsel braid. Handsome footstools are made in the same way.

One of the most recent uses of linen is in picture-frames. This is a commor coarse gray linen, and the embroidery is the finest and most delicate silk work. The designs are azalias, dog-wood, or wild roses, and are introduced in broken sprays. After the linen is embroidered the frame is mounted. This is a very nice kind of work, but many ladies do it succe fully. It should be

added that such frames are intended for photographs and small

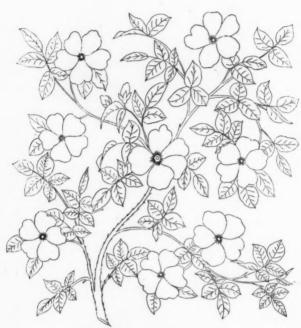
Scarf table-covers are still made chiefly in plush, and finished with handsome fringes that are themselves works of art. A terracotta table-cover at the Decorative Art Society's Rooms has a deep band of plush beneath a row of white lilies worked in silks. which are not white but indefinite grays and creams. Another cover is in olive greens, with a band of daisies thickly crowded together and showing the flowers in every position.

Some magnificent hangings now making for a luxurious New York house exhibit some specially beautiful effects produced by The designs are worked in gold thread on silver cloth. couching. They consist of flowering scrolls formed of the thread which is

couched down with delicately tinted silks. In these, blues and pinks prevail. When examined closely the color can be but faintly disvered, but seen at the right distance exquisite purples, and tones inclining to blues and pinks appear to hover over the gold thread, comparable in kind only to the bloom seen on grapes and plums,

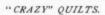
or the rosy flushes of the evening sky.

The most suitable designs for darned work are the leafy scrolls which belong to Renaissance decoration. These may be outlined in stem-stitch with Pompeian red filoselle on an old-gold diagonal. The surface is then covered with old-gold filoselle in darned stitch. This treatment is desirable in the borders of tablecovers, and the cross bands of portières and lambrequins.



DESIGN FOR A SOFA CUSHION.

THE wild rose design, illustrated herewith, is suitable for a sofa pillow or for an all-over decoration in outline on a table-cover or a curtain. For a sofa pillow the ground might be of pale olive silk, the flowers and foliage outlined with two strands of gray pink filoselle, and the background darned in with one strand of The antique scroll design, also illustrated, is intended for a portière or curtain dado or band, or for a sofa back. It would be effective if done in appliqué of any desired shade of plush on the same or a lighter shade of sateen, the couching and veining in gold or silver thread. Full-sized working drawings of both designs may be had of Bragdon & Fenetti, New York.



When the present favorite style of quilt was introduced it was called the Japanese, but the national sense of humor has been too keen, and the Japanese is now generally known as the "crazy" quilt. There is method in its madness, however, and put to-gether with a good understanding of color effects, the crazy quilt may prove an artistic piece of work. In its simplest form it is a combination of pieces of silk of every color and shape, their joining lines concealed by plain embroidery stitches. The materials are the waste scraps which collect in every house, too small or too irregular to serve any other possible purpose. These are

reinforced by the exchanging of scraps between acquaintances, and not infrequently a testimonial of friendship takes the form of a handsome contribution to a crazy quilt, to be known by the donor's name. The materials for these quilts can also be purchased, as merchants do not disdain to sell small fractions of yards of elegant stuffs for such purposes, trifling sales which

they would once have refused to make.

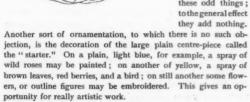
One of the ambitions of a young man of fashion nowadays is the possession of a crazy quilt, made up of patches contributed by the ladies of his acquaintance; and his social progress may be reckoned by these patches as an Indian warrior's prowess is reckoned by his scalps. On this last and supremest development of the crazy quilt both embroidery and painting are employed, and the results are often handsome enough to warrant the enthusiasm and industry expended in producing them.

The foundation of the crazy quilt consists of patches of calico, or any other humble material ten inches square. On each of these squares is laid a large irregular piece of silk, the largest used in the square, which is called the "starter." It is usually placed at some angle covering the centre, and it is advisable that this piece be of some light, plain color. The rest of the square is then filled up with odd pieces of silk which are simply overlapped and basted down, with the raw edges turned in. In arranging the colors care should be taken that they harmonize. This can be insured by placing contrasting colors together filling out to the edges, or different tints of the same color. In this respect there may be the widest range, as from pale yellow to deep browns, or pinks running through reds to browns, or yellows through to deep warm greens. These silks are, of course of every description, and no piece, however small, need be disdained.

The overlapping seams are covered with fancy stitches in silk and filoselle, arrasene or gold thread. The herring-bone is the simplest form of stitch used, but it is generally employed in combinations of color and with the addition of point Russe, cross-stitch, feather stitch, and every sort in fact which the ingenious ingers of women can devise. It is impossible to give directions in this respect; the individual fancy should have free play and nothing will come amiss. These stitches are not confined to the ams, but are used at discretion in the body of the pieces, or wherever the needle-woman's fancy may direct.

Appliqué work is also sometimes employed on the pieces. Sun-

flowers and daisies in other stuffs, such as velvet and plush, may be introduced, together with Greek vases, Japanese teapots, and Etruscan jars. This is done, however, with doubtful taste. The only advantage attained is the additional interest which people may unexpectedly find in the quilt on close examination, in coming across these odd things;





DESIGN FOR THE DADO OF A CURTAIN OR PORTIÈRE.

BEAR in mind, when choosing colors for embroidery, how much brighter they will look when worked than they do in a quantity together. Do not let blues and pinks be bright, reds and yellows gaudy, or greens emerald or arsenical.

THE beauty of all embroidery is in the beauty of its design and the delicacy of its coloring, whether the work is in silk or in wool. Patterns of embroidery for drapery should, it is true, be massive, stiff and conventional; but at the same time if a floral design is desired, the truth of nature must be maintained, or a monstrosity is produced. The designer should be thoroughly acquainted with the growth of the plant he wishes to exemplify; he should, in fact, be able to draw it naturally if he wishes to treat it conventionally.

THE best possible lessons in design, color, and diversity of stitch for embroidery may be found in the careful study of old examples of Indian and Persian work. Turkish and Cretan stitchings with gold and silver thread on fine muslins are also very instructive.



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PLATE CCIX.—DESIGN FOR A PLAQUE OR PANEL. "Dworf Convolvalus and Lineia.

For instructions for treatment, see page 1100

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## Dew Publications.

The last volume of "L'Art" maintains its unique reputation among art publications in the number, value and timely interest of its articles; in luxurious make-up and wealth of illustration, no less than in mere bulk, it overshadows all of them. There are, however, it seems to us, fewer than usual of the etchings which possess remarkable intrinsic merit. "L'Ile Enchantée" of Watteau, etched by Gustave Greux, has excellent work in the tender sky and very "knowing" drawing in the rocky and romantic distance. The "Forest of Marly," by Jacomin, from his own painting in the Salon, is an excellent example of the work of the modern French painter-etcher. The dark foreground, deeply rutted road, and the wild selvage of the forest across a broad expanse of sunlight lying in tangled shrubbery and broken ground, are given with the force and breadth and spirit peculiar to the French land-scape school at its best. The sky, heaped full of white and luminous cumulus clouds, is rendered with equal knowledge and verve. The only exception to be taken to the plate is the somewhat hasty execution of the foliage of the trees, which, if it does justice to the painting, shows that this must be the weak spot of the latter. Too many of the remaining etchings bear marks of haste and a forced economy of labor. The freest and most artistic of the graphic arts should not be utilized too much for the purpose of furnishing mere illustrations, but several of the etchings in "L'Art" have no other value. "High Life," by Edward Rennes, after Jean Beraud; The Piazzetta, Venice, by Gandreul, after Francisco Guardi; "Les Deux Amis," by Eugene Gaujean, after Ph. Rousseau, give no pleasure to the lover of fine etchings, however well they may serve as mementos of the works they represent. The fine and intelligent features of Corot have hardly been done justice to by Bocourt, who, however, succeeds better with the broad and placid countenance of Courbet. The "Lavandiere," by Pagliano, etched by himself, is pretty and picturesque; as are also the "Rond Ch

LITERARY NOTES.

CLASSIC AND EARLY CHRISTIAN ARCHITECTURE. By F. Roger Smith and John Slater. New York: Scribner & Welford. Notwithstanding the modest words with which the author of the greater part of this work introduces it to the reader, and claims that it is "but an outline," yet it is an outline so clearly, so firmly drawn, and by so practised a hand, that every form traced can be followed, recognized, and remembered by the veriest novice. It is easy to compile a scientific work—the materials are all at hand—but it requires a master to select them so as to place them clearly before the reader and make a sure and lasting impression. In thus carefully choosing, Mr. Smith has done amateurs a great service and produced a very useful book. Many prominent buildings are described in it, with much completeness: for example, the Great Pyramid, the Palace at Khorsabad, the Parthenon, the Erechtheum, the Colosseum, the Pantheon, the Baths of Caracalla, Santa Sophia at Constantinople, the early Basilicas and Norman churches, and the Alhambra. The manner in which the Egyptians executed their pictures and hieroglyphics is graphically set forth, showing that in our most "advanced" processes we are only following in the well-worn footsteps of our learned "old masters." The system used by Froebel in his Kindergarten drawings is based entirely on the Egyptian plan of net-work tracing, with all its advantages for increasing and decreasing the proportion of forms. Little is said about China or Japan, but that little is both comprehensive and critical. The causes for the extraordinary optical effects produced by the Parthenon are succinctly given, and the principles upon which these rest are interestingly demonstrated. The book is admirably adapted for the use of cultured persons who desire to become in some degree acquainted with architecture.

MEDLEVAL ART WORK IN GOLD AND SILVER. By H. B. Wheatley and P. H. Delamotte. New York: Scribner & Welford. To the untravelled American a volume of this description—although no more than a handbook—is f

UNDER THE SUN. By PHIL. ROBINSON. Boston: Roberts Brothers. If Charles Lamb, instead of perching on his high stool at the India House so many years, had packed his kit, turned his back on England and spent those years in India, we might have had this book in the first quarter of the century instead of the last. Lamb's delicate appreciation of roast pig is expanded in Robinson to an equally delicate appreciation of the whole animal race, from ants to elephants, from the shapeless and solemn manatee to the mischievous and metaphysical monkey, around whom such grave ancestral suspicions cluster. If this book strikes the world of readers as it does the critics, it will stand on the library shelves, fifty years hence, between Robinson on the library shelves, fifty years hence, between Robinson Crusoe and the Essays of Elia.

Crusoe and the Essays of Elia.

ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS. New York: Scribner & Welford. The twenty-fifth number of this series is by Leader Scott, and devoted to Ghiberti and Donatello, the great Florentine sculptors, and their immediate predecessors and successors. In many respects the book is what its author claims for it, "an outline of the progress of the sculptor's art at the time of the Renaissance," and may also serve to be of use as a hand-book for Continental travellers, although at times it is somewhat too abstruse for that special purpose, as the traveller needs thoroughly sifted information and a localized catalogue. The life of Ghiberti is well sketched and the work of modelling and casting the "Gates of Paradise," as Michael Angelo called the bronze gates of the Baptistery of Florence, is well explained. In fact, every page reveals intelligent research. Donatello's aims and work are also clearly demonstrated, and the spirit of the times well presented. The biographies of George Romney and Sir Thomas Lawrence, by Lord Ronald

Gower, F. S. A., belong to the same series. This book contains memoirs of two of the most esteemed portrait painters of England, although it is a question whether their merits justify a separate volume being devoted to them. The very complete catalogue of their respective works fills one with astonishment at the prodigious and incessant industry of these artists.

catalogue of their respective works his one with astonishment at the prodigious and incessant industry of these artists.

WATER-COLOR PAINTING. By H. W. HERRICK. New York: F. W. Devoe & Co. This is an American hand-book of considerable merit. It contains two pages of useful colored diagrams, and a special edition gives examples of one hundred and twenty colors, washed from standard pigments on water-color paper. These comprise nearly all that are used by the modern water-colorist, including colors of English, French and German manufacture. More than a hundred pigments are carefully described in the work, while none of the English hand-books in this market, so far as we know, contain descriptions of more than sixty. Due attention has been paid to the other materials, and the general suggestions for practice seem well suited to the requirements of the learner.

J. W. BOUTON'S Autumn announcement of art publications includes the COMPLETE WORKS OF MEISSONIER, comprising three hundred and twenty reproductions from the original paintings in photogravure; HISTORY OF ANCIENT ART, from the German of John Winckelmann, by G. Henry Lodge, M.D., in four volumes, illustrated with portrait and proof impressions of seventy-five fine engravings in outline, and a DESCRIPTIVE AND HISTORICAL CATALOGUE OF THE WORKS OF VELASQUEZ AND MURILLO, illustrated with etchings, by Charles B. Curtis, M.A.

TIERE will hardly be a more sumptuous art gift-book this season than Charles Vriate's "Florence," published by Scribner

illustrated with etchings, by Charles B. Curtis, M.A.

THERE will hardly be a more sumptuous art gift-book this season than Charles Yriarte's "Florence," published by Scribner & Welford. It is a companion volume to the "Venice" of last year; but is much superior to it in the mechanical excellence of the engravings. We are speaking of the English edition of the latter. Both books, as our readers are probably aware, were originally published in French. In "Florence," doubtless the original woodcuts have been used; but in the English edition of "Venice" last year, a large proportion of the illustrations evidently were process reproductions. In the volume under consideration there are more than five hundred photogravures and engravings. We have as yet only hastily perused the letter-press; but from this rapid survey, we should judge that full justice has been done to the famous art treasures with which the name of Florence will always be associated.

SCRIBNER & WELFORD also announce a translation by Mrs.

always be associated.

SCRIBNER & WELFORD also announce a translation by Mrs. Cashel Hoey and Mrs. John Lillie of Challamel's "History of Fashion in France, or The Dress of Women, from the Gallo-Roman Period to the Present Time," an octavo with twenty or more richly colored and illuminated plates. The children, too, are provided for in a new edition of Hans Christian Andersen's Fairy Tales, with colored plates and numerous woodcuts. This is to be issued in one richly bound volume of 600 pages, for \$3, and also in lifteen parts at 25 cents each.

#### BOOKS RECEIVED.

CONSTITUTIONAL HISTORY AND POLITICAL DEVELOPMENT OF THE UNITED STATES. By SIMON STERNE. New York: Cassell, Petter, Galpin & Co.

A GUIDE TO COLLODIO-ETCHING. By BENJAMIN HARTLEY. New York: The Industrial Publication Company.

THE PEAK IN DARIEN. By FRANCIS POWER COBBE. Boston: Geo. H. Ellis.

## Correspondence.

A HINT TO AMERICANS ABROAD.

A HINT TO AMERICANS ABROAD.

SIR: Within the present summer, an Americanized-Frenchman was in conversation with the chief of one of the largest establishments of "Bronzes d'Art" on the Paris Boulevards. "We do not wish to know anything about the tastes of your really cultivated Americans, or to be introduced to such Americans, 'said this prosperous dealer. "We desire to have dealings only with your rich ones. That is the largest class that we see over here, 'les nouveaux riches,' These people come abroad with plenty of money to spend upon their fancies, and if with any taste at all, only in the most embryonic condition. This class cannot speak French, so we catch it mostly with English-speaking commissionaires. We have a regular army of these commissionaires, and they make, many of them, excellent livings out of Americans, for the English are generally too knowing and too economical to be worth much to them. We are a good deal in the power of these commissionaires, and for that reason dare not advertise in Americans without their aid. Then they would band together to kill our American trade, and to take their Americans to other establishments. So you see, Monsieur, that we dealers who pay the enormous rents of the Boulevards, mostly for the sake of these rich Americans who know no other Paris, cannot afford to break with our commissionaires for the sake of having a small clientée of really cultivated people out of a nation so largely without taste as the Americans are."

CAVEAT EMPTOR, Paris.

#### LEAF AND FERN NATURAL PRINTS.

MAUDE, Salem, Mass.—Fibrous leaves like those of the maple, oak, poplar, birch, make the best photographs. Hairy, rough, or velvety specimens never prove satisfactory, nor do those that are immature, imperfect, succulent, or have a thick, leathery epidermis. None are better adapted for the experiments of the beginner than fern fronds. After the leaves or ferns have been collected, press and dry them very carefully, for which purpose a botanical press, if judiciously used, is the most satisfactory. Great care is required, lest by too heavy pressure the tender and delicate foliage and finer sprays become crushed, and thus spoiled for printing. Old books and files of newspapers will be found to answer well for the herbarium.

and finer sprays become crushed, and thus spoiled for printing. Old books and files of newspapers will be found to answer well for the herbarium.

The requisites for leaf printing are neither numerous nor expensive, consisting of two panes of window glass free from bubbles and other defects, and sheets of good woven letter-paper, but not what is called "cream-laid." The regular "albuminized paper" used by photographers is of course the safest and best, but is more costly. Beside the glass and paper, it is requisite to procure a few strong "spring-clips" or "clothes pins," and the following chemicals: nitrate of silver, prussiate of potash, bichromate of potash, sulphate of copper (blue vitrol), and hydrosulphate of soda, each in a separate bottle securely corked. After a clean basin with soft water has been made ready, and a glass rod, to secure the fingers from stain, proceed as follows: Dissolve, in a clean half-pint bottle or jar, half an ounce of prussiate of potash in four tablespoonfuls of clear water until no sediment is visible. Then pour one-half of the solution into a dinner plate, and on it float for a few moments a sheet of paper cut to proper size. When it has absorbed all the solution it will take up, lift the paper on the glass rod, and pressing a strong pin through one corner, hang it to dry to the edge of a shelf in a darkened closet, in which the whole operation should be carried on by candlelight. Another method of making the paper sensitive is to wash the solution over it with a large flat and soft camel's hair

brush. Great care must be taken not to bring the solution of prussiate of potash in contact with the lips. Next place on one of the panes of glass several folds of tissue paper, and upon these the dried sensitized paper, with the prepared side uppermost. Upon this arrange the leaf or fern, singly or in a group, lay over it the second pane of glass, and secure the whole together with four clips, one at each corner. Place the arranged glasses in the clear sunlight in a secure place, where the fresh air can blow over them. If the day be clear, in about thirty minutes, more or less, the figures will be printed. Watching the paper during the process, you will observe the uncovered parts gradually changing from a yellowish tint to a vivid blue color, the latter deepening into black. When sufficiently tinted, remove the top glass and raise the leaf, when you will find a yellow outline on a deep blue ground. Now wash the paper in several clear waters until the yellow tint bleaches to a clear white; dry with blotting paper, and place under a press. If the glass is removed too soon, the printed picture will be pale and washly in appearance; if exposed to the sunlight too long, the ground will be light, instead of a deep dark color. Experience alone will teach the proper time of exposure. The printed leaves or ferns ought to be mounted on the left page of an album, writing on the opposite page the common and botanical name, description, habitat, and, indeed, whatever appears interesting in connection with the specimen.

#### THE TERM "PLAQUE."

THE TERM "PLAQUE."

S. P., Saratoga.—According to Janvier, "in speaking of plaques, the French decorators refer only to perfectly flat or slightly curved surfaces of any shape, and without a bottom rim or base." The Crockery and Glass Journal discussing this matter recently, justly remarked that this excludes all porcelain from the definition, as only faience or earthenware can be fired without the rim or foot to which he refers. But, as is often the case, The Journal says, the term "plaque" is a misnomer, or, rather, a designation used properly at first but afterward corrupted by inaccurate usage to apply to an article of quite different kind. Its literal meaning is a thin plate or slab of metal, and the verb means to veneer or to plate, as silver plating and the like, so that the term "plaque" can only be properly applied to articles in metal stamped or hammered into shape. Common usage, however, sanctions its employment to describe all kinds of ornamental articles formed from either metal or pottery designed to be hung cles formed from either metal or pottery designed to be hung against the wall for the adornment of the room.

#### FIRING PAINTED GLASS SHADES.

SIR: Can you inform me where I can have fired glass globes or shades painted with china enamel colors, either in New York or Boston, or elsewhere? EMILY C. L., Washington, D. C. Boston, or elsewhere?

shades painted with china enamel colors, either in New York or Boston, or elsewhere? FMLIV.C. L., Washington, D. C.

ANSWER: Fragile glass articles, like lamp shades, cannot be fired at all in an ordinary kin, as the heat would melt the glass. It will be necessary to send your shades back to the factory, and have them replaced in the moulds in which they were made in order to have them safely fired. The principal factories are at Sandwich, Mass., Meriden, Conn., and in this city. The dealer from whom you purchased the shades will doubtless tell you where they were made. You will find, however, that the manufacturer will be much averse to troubling himself for a few shades, and you will be very fortunate if you recover them unbroken and satisfactorily fired. We advise you to try the experiment of painting them as you wish them to appear, using as little color as possible, and dispensing altogether with the firing. The prolonged exposure of the shade to the heat of the lamp will tend to fix the colors, and, with a little care at first in the cleaning, you will probably be well pleased with the result.

#### WOOD INLAID WITH LEAVES.

CARRIE M., Caldwell, N. Y.—To ornament your pine table, begin by staining the wood with Brunswick black (or Brunswick black and turpentine for brown grounding), and then gum on the leaves in a group in the centre, cutting away with sharp scissors any part of a leaf which you wish to hide, with a border of leaves all round the edge. When dry, varnish with copal varnish. The reason that the bits of leaf must be cut off is that they prevent an even surface, and give a lumpy look if they are left one on another. Autumn, is the best time for this work, as the yellow and bright red leaves give a pleasant warm effect. They should be carefully pressed between blotting paper and then ironed.

#### HOW TO PREPARE DISTEMPER COLORS.

CARTER. Trenton, N. J.—(i) Size for distemper colors, may be obtained of any paint dealers. (2) Ordinary powdered colors are mixed with whiting, as follows: Pink.—Dissolve in water, separately, whiting and rose pink. Mix them to the tint required, and strain through a strainer. Lilac.—Take a little indigo finely ground in water, and mix it with whiting till it produces a dark gray; then add some rose pink. Mix well and strain the color. Light gray.—A little lamp-black mixed with whiting. A wide range of shades may be obtained. French gray.—Soak the quantity of whiting required in water, add Prussian blue and lake finely ground in water, in quantity proportioned to the warmth of tint required. Rose pink may be substituted for the lake, but its effect is not so brilliant. Orange.—Mix whiting and French yellow, or Dutch pink and orange lead, proportioned to taste. This color cannot be worked except in a size jelly, as the orange lead will sink to the bottom. Buff.—Whiting and yellow ochre in water dissolved separately. A little English Venetian red may be added to give a warm cast. Mix with size and strain. Drab.—Dissolve whiting in water, grind some burnt umber very fine in water, and mix to the tint required. Raw umber will give a drab of different shade. Or dissolve separately some whiting and yellow ochre in water, and mix a quantity of each together, adding a little lamp-black ground very fine. Another shade may be obtained by adding a little lenging it with the best Venetian red.

#### FINISHING A PLASTER MODEL.

SIR: Please inform me what material is best to finish a plaster model with? What is the best for filling up defects? How can I get a smooth finish? T. J. McA., Worcester, Mass.

ANSWER: Use the same plaster, ground very fine. When the operation is finished put the model in warm white wax, or apply the warm wax with a brush.

#### SUNDRY QUERIES ANSWERED.

B. T., Springfield, Mass.—(1) The plum, deprived of its bloom, is of a varied, more or less brilliant purple tint. This tint has to be obtained by a glazing with purple madder over a lighter and more brilliant ground of vermilion tints, modified according to requirements, rendered darker or lighter, more or less mixed with requirements, rendered darker or lighter, more or less mixed with shade colors, or any other modifying tint. Over this warm ground you may paint the fruit with all its shades and detail, rendering the general aspect and finishing as much as possible. Then you will do well to wait till the next day. There is no fruit which, more than the blooming plum, may profit by the next day's finishing touch. The soft sable-brush will then be the best instrument, and deposit delicate tints, light as the bloom of the model, and another brush containing lake tints will remove the color where on the fruit the bloom has been effaced. In this way, and with comparatively easy means, the skilful artist will be enabled to obtain the very texture of the model, and to approach almost absolutely to the truth of nature. But this operation can only succeed when the preceding modelling of color, shadow and light, has been satisfactorily accomplished, and only the finishing touches are required. (2) In water-color the scale of proceeding is different. Instead of finishing with the superposition of the bloomy cobalt tints, these light and delicate tones have to be secured from the beginning, and the darker purple tints to be added by successively superposed color. The white paper is here the base of all light, and, avoiding the easy but unadvisable use of bodycolor, is to be preserved with the utmost care.

S. S., Providence, R. I.—Cadmium yellow is not much used in pastel painting, for the reason probably that it is very expensive. But it is a beautiful color, and more desirable than Naples yellow.

But it is a beautiful color, and more desirable than Naples yellow.

ALFRED T. S.—Boston.—The tracing is made on the usual transparent tracing-paper with a finely-pointed F pencil. It is transferred to paper or yellum as follows:—Fasten the tracing-paper pencilled side downward by the edges, with gum or drawing-pins, over the paper or yellum upon which it is wished to transfer the tracing; then carefully rub or burnish it with a smooth piece of ivory or other hard substance. On removing the tracing, a perfectly clear outline will be found. The only disadvantage is that the subject is reversed, but it often happens that this is of no consequence. This process will be found especially useful in ornamental drawing in which there is much repetition, for it is quite possible with care to get four or even five transfers without repencilling the lines; so that, supposing there are four or five flowers or ornamental forms alike in a border, they can be rubbed down one after another without difficulty, and with great saving of time.

R., SOMERVILLE, N. I.—Write to Lee & Shepard, Boston, for

R., Somerville, N. J.—Write to Lee & Shepard, Boston, for Emerson's Handbook of Wood-Engraving," or order it through our blocal bookseller. Many of the advertisement illustrations in the newspapers are not cut on wood, but are fac-similes f pen-and-ink drawings, reproduced by the photo-engraving rocess.

P. B., New Orleans.—(i) In tapestry painting a solution of hyperchlorite of potash is used to remove mistakes of color. (2) Dyes that cannot be washed out are now to be had for tapestry painting. (3) We cannot say anything for the permanence of the colors. Avoid, however, the anline colors, such as mauve, magenta and solferino, which will certainly fade if exposed to the

BAMBO, Elizabeth, N. J.—"Indian" ink is misnamed. So also is "Indian" paper. Both come from China. The French call them "Encre de Chine" and "papier de Chine."

A. A., New Haven, Conn.—There is no reason why you should not try pastels for rapid sketching of transient color effects in nature. For impressions of sunsets, for instance, we can think of nothing more suitable.

SARTORIS, Brooklyn.—It is improbable that the artificial color sold to-day as "Venetian red" is the same as was used by Titian and his contemporaries. Theirs is said to have been a native

F. W. F., Trenton, N. J.—(1) Thackeray's illustrations to his writings are interesting as the rather humorous work of a litterateur, but cannot be praised for artistic excellence. Indeed his drawing is generally very bad. (2) William Black, William Morris, Victor Hugo, Théophile Gautier may be named among other modern writers having some practical knowledge of the graphic arts.

P. S. I., Chicago—The colors employed in pastel are generally those which are used in oil painting; there are, however, exceptions. Those named in the following list are best adapted for crayons: White chalk, Spanish white, oxide of zinc, Naples

yellow, mineral yellow, chromes, cadmium yellow, gallstone, soft red chalk, Chinese vermilion, Venetian red, chrome red, carmine, lakes, (various), indigo, Prussian blue, smalt, cobalt, terre verte, cobalt green, Brunswick green, all the greens from copper, green oxide of chromium, umber, lamp black, ivory black, blue black, black chalks.

#### OUR SUPPLEMENT DESIGNS.

OUR SUPPLEMENT DESIGNS.

PLATE CCVI, is a design for a plaque or panel—"Snow-ball." The mode of treatment in oil-colors is as follows: Sketch the design carefully in outline with charcoal or lead-pencil. If a background of color is desired a warm gray shaded down to brown would look well. For this, mix white, black, vermilion, and a little blue of any kind. Begin at the left hand corner, with the lightest tint of this mixture. Make your strokes from left to right, not directly slanting, but in a short curved slant. These strokes will give an atmospheric effect to the background. Work close to the outline but not so close as to lose it. Put in darker shades of your background color on the right hand of the snow-ball and darker still beneath the flowers, leaves and stem, but at the very bottom use a lighter tint. Paint the snow-balls (the whole flower) a yellow-green gray. When nearly or quite dry, each little flower can be separately done with white tinged slightly with lemon yellow. Make the yellow-green gray, with lemon yellow black and cobalt. Do not put pure white in the high lights, but give a creamy effect by the addition of lemon yellow. For the under sides of the turned-up leaves, use terre-verte, white and lemon yellow, just enough of the latter to take off the blue tinge. Paint the upper leaf to the right, and the second leaf to the left, with zinober green No. 1 shaded with zinober No. 2 and Indian yellow, chrome green No. 3, or indigo added. The other leaves can be painted and shaded with thinober No. 2 and Indian yellow, chrome green No. 1. I finstead of the greens mentioned, you have the chrome greens on your palette, you can modify them by adding lemon yellow, Indian yellow, and deep cadmium. Do not call the painting finished, until you have painted over the whole a second or third time. To paint the same closign in mineral colors on china, proceed as follows: Rub the surface of the china, with a drop or two of fat oil, and a little turpentine on the rag. Draw the design (only the outline) with a

put on. Compared with the china user it must now the creamy yellow.

Plate CCVII, gives two designs for tiles. In the guitar design make the background lemon yellow; fruit, apple green shaded with brown green and touched with carmine; figure in flesh tints; hair, ivory yellow; eyes, sepia; garland of roses, dark red; robe, olive green ornamented with brown green; petticoat, brown green; guitar, sepia; chair, sepia, upholstered in red brown; shoe, red brown. In the harp figure make the background sky blue; figure in flesh tints; hair, mais; eyes, blue; costume, antique blue, ornamented with antique red; foliage, light green; flowers, pale pink; harp, orange yellow; bank, brown green shaded with sepia.

sepia.

Plate CCVIII, gives two designs for tiles. In the double-flute design make the background shading up from lemon yellow to light carmine; figures in flesh tints; hair and eyes, sepia; cos-

tume, rich carmine ornamented with black; cap, staff, flute and stonework, neutral gray shaded with black; ribbon, dark blue; sandals, red brown; foliage, brown green. In the cymbal design make the background light gray; figure in flesh tints; hair and eyes, sepia; costume, dark blue ornamented with orange yellow; eyes, sepia; costune, dark blue of maintened with bands of orange yellow or red brown, with bands of orange orna-mented with black; stonework, neutral gray; foliage, olive

eyes, sepia; costume, dark blue ornamented with orange yellow; cymbals, orange yellow or red brown, with bands of orange ornamented with black; stonework, neutral gray; foliage, olive greens.

Plate CCIX. is a design for a plaque or panel—"Dwarf Convolvulus and Zinnia." Paint in oil colors as follows: If a background is desired, make it of cobalt, or permanent blue, sepia and white. Let the treatment be the same as with the snowball (Plate CCVI.) If a warm tone is desired at the base, add burnt sienna. The dwarf convolvulus flowers are blue, the zinnia orange. Use cobalt or permanent blue with white for the convolvulus, shading with the clear color or ultramarine. The centre is white, as indicated in the design, shaded with gray. In the centre use a very yellow green, deeper in color at the very centre; distinguish the stamens with lemon yellow. Use a great deal of white in the buds, adding rose madder to the blue to give a purplish tinge. Close to the calyx mix yellow green with the white and gray at the lower or shadow side. For the green of the convolvulus leaves, use terreverte white and lemon yellow; add zinober No. 3 in the darkest parts; shade the tips of the leaves close to the stems and the stems with crimson lake over the green. For the zinnia, in the centre of the flower use yellow ochre and burnt sienna; for the petals cadmium No. 3, shading with Indian red and a dash of carmine to prevent too "bricky" an effect. Use a little brown madder in the very darkest parts. The under sides of the petals, as also the calyx, paint with white, zinober green, and a dash of cadmium, making the general tint a light yellow green. The bud is the same color. For the leaves, take a compound of zinober green Nos. 1 and 3; use Indian yellow to prevent too blue a cast. The same flowers are treated in mineral colors on china as follows: For the calyx, paint with white, given by petale parts, and the same as in oil colors, leaving the white of the china for the high lights, as also in the centre, picking out the stamens wi

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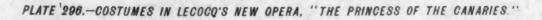
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